

THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

No. 80.

LONDON: MAY 1, 1845.

PRICE 1s.

ROYAL COMMISSION OF FINE ARTS.

Whitehall, April 21, 1845.

1. Notice is hereby given, that Works of Art intended for exhibition, according to the notices issued by order of the Commissioners in July and March last, are to be sent to Westminster Hall between the hours of ten and five on any day, Sunday excepted, during the first week in June next, when Agents will be in attendance to receive them; but no work will be received after Saturday, the 7th of June.

2. Each Exhibitor is required to send, together with his work, a letter containing his name and address, with such title or quotation descriptive of his work as may be intended for publication, subject to the approval of the Commissioners. The name of the Exhibitor is also to be written on each specimen sent by him.

3. The Artists or their Agents may attend to examine the works sent by them, and to restretch such drawings or paintings as may have been detached from their stretching-frames and rolled for the convenience of carriage.

4. No work will be allowed to be retouched after having been received, except to repair an injury occasioned by accident, and then only by the Artist himself.

5. Every possible care will be taken of the works sent, but in case of injury or loss the Commissioners will not be responsible.

6. Catalogues of the Exhibition will be published. By command of the Commissioners.
C. L. EASTLAKE, Secretary.

BRITISH INSTITUTION, Pall-mall.—

The Gallery for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY from Ten in the Morning till Five in the Evening.—Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE EXHIBITION of the SOCIETY of

BRITISH ARTISTS, Suffolk-street, Pall Mall East, is NOW OPEN DAILY from Nine till Dusk. Admission, One Shilling.

EDWARD HASSELL, Secretary.

SOCIETY of PAINTERS in WATER

COLOURS.—The FORTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, PALL-MALL EAST, each day, from Nine till Dusk. Admission, One Shilling. Catalogue, Sixpence.

J. W. WRIGHT, Secretary.

MANCHESTER SCHOOL of DESIGN,

ROYAL INSTITUTION (in connexion with the Government School, Somerset House, London).—EXHIBITION OF MANUFACTURES AND INDUSTRIAL ART.—The Council, in announcing their intention to hold during the vacation, in August next, an EXHIBITION of SPECIMENS of MANUFACTURE and INDUSTRIAL ART, in connexion with the drawings to be produced by the students in competition for the prizes, trust that they shall meet the general support of the manufacturers of the kingdom, by the loan of any production which may be considered of a superior class in any department of manufacture; or either excellent or curious in the application of the principles of ornamental design.

They are very anxious that the object they have in view should be clearly understood, which will be to exhibit by this means the state of perfection which the various branches of manufacture may then have attained; to show the value that the application of the principles of Art adds to our national resources; and to illustrate the necessity for extended means of imparting correct knowledge of the principles of Industrial Art amongst a larger and more talented class than have hitherto been induced to devote their attention to these pursuits.

Parties desirous of assisting to carry these important objects into effect are requested to communicate their intentions, and the nature of the specimens they propose contributing, as early as possible during the present month, as it will be necessary that arrangements should be made in accordance with the support likely to be received.

All expenses of transit and insurance will be defrayed by the Council.
GEO. JACKSON, Hon. Sec.

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FOR THE

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FOUNDED IN 1833.

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The Committee beg to inform the Members of the Association, and the Public generally, that the Collection of the Annual Subscriptions for the current year 1844-45 has now commenced.

The Committee take this opportunity of earnestly requesting the attention of all those who have not yet enrolled themselves as Members of the Association, to its great importance and usefulness as a National Institution. The plan of uniting the efforts of individuals, by a small annual subscription from each, into one large fund for the benefit of all, has established in favour of Art a new and most effectual source of encouragement.

It is confidently anticipated that the Works of Art which the Committee of this year may be enabled to purchase will be both numerous and valuable, and they will, as usual, be distributed among the Members at the Annual General Meeting, each person receiving one chance for every guinea subscribed.

Members for the present year 1844-45 will be entitled to copies of a Line Engraving, now being executed by Mr. Lamb Stocks, after Mr. Robert Scott Lander's beautiful picture of 'Ruth.' This Engraving, from its size, and the elevated manner of its treatment, will be the most important which has hitherto been distributed, every copy of which will certainly be worth more than the usual annual subscription of One Guinea.

The delivery of the plate of the 'Glee Maiden,' engraved by Mr. Stocks after Mr. Lander's celebrated painting, is now nearly completed; and if any omissions have occurred, the Secretary will immediately cause them to be rectified upon receiving a note from the subscribers for the last year, 1843-44, who are alone entitled to copies of this print. In a short time each member for that year will receive a copy of the Report, which was read and approved of at the Annual General Meeting, which was held upon the 30th day of last November. To this Report is appended a full list of the members, together with an Appendix, containing a 'Statement' by the Directors, which was submitted to a committee of the House of Commons.—Edinburgh, February, 1845.

TO BE SOLD, the Original Miniature PORTRAIT of QUEEN ELIZABETH, painted by ISAAC OLIVER, A.D. 1560. This curious Painting is the only Miniature for which the Queen ever sat: it is supposed to be a very good likeness, and is a beautiful work of Art. It was in the collection of the late Col. Johnes, of Hafod, M.P., and may be seen on application to Webb Tothill, Esq., Office of Woods, Whitehall-place, or at his house, No. 8, Charles-street, St. James's-square.

TO THE ADMIRERS of the FINE ARTS.

For SALE, at A. GARCIA'S Picture and Curiosity Repository, 1, Princes-street, Hanover-square, the celebrated unique ESCRIBAN of MARGUERITE of PARMA, which was taken from Brussels and sent to Paris by order of Napoleon. Also, a very fine assortment of Florentine Bronzes, just imported; Sèvres, Dresden, and other China, in groups, vases, figures, &c.; with a very choice selection of Pictures by the Ancient and Modern Masters. Articles of taste and vertu bought and sold on commission.

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PAINTED BY

THOMAS DUNCAN, Esq., R.S.A., A.R.A.

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This splendid composition is not merely a portrait, but also an ornamental picture. At the right hand of the Prince is the noble Arabian Charger presented to his Royal Highness by the King of Prussia, attended by Serjeant Graham of the 11th Hussars; with a view of Windsor Castle in the background. The likeness of his Royal Highness is extraordinary, and acknowledged by all to be the very best authentic portrait yet produced; the action is manly and gentlemanly, and the entire subject, from the more important parts to the minutest detail, is so highly finished as to form a perfect whole. This Engraving of his Royal Highness is a worthy Companion to the Portrait of her Majesty, from Mr. Chalon's picture, also engraved by Samuel Cousins, Esq., A.R.A.

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From the original Picture by HENRY WARREN, Esq., President of the New Society of Painters in Water-Colours.

Engraved by W. B. SMITH, in the most exquisite style of the very finest and purest Line Engraving throughout.

Size, 34 in. high by 36 in. long.

The beauty and high finish of this Engraving are almost incomparable. The subject itself is highly interesting, and faithfully delineates a scene in the Desert, exemplifying the powerful motive of self-preservation, and how regardless, under such circumstances, it becomes of others; as described in the following lines:—

Press on the caravan—press on!—
Our stock of water almost gone,
And distant far the next supply:
Press on!—to loiter is to die.

On Abu Hamet's fevered brow
Cold clammy drops are gathering now:
He reels, he sinks upon the plain—
Will none assist a dying man?

Hamet is rich—Away! Away!
Nor love nor gold buys here delay.
Press on!—I feel the simoom's breath—
Press on, press on!—delay is death.
We'll leave a flask of water there—
So little!—Nay, 'tis all his share:
And, gaid* on knee, close by his side,
His Nubian camel shall be tied,

That he may follow in our track
If he outlive the fierce attack:
Compassion can no more!—'tis done;
And, now again—press on, press on!
The desert vultures scent a feast,
And sweep along the burning waste
To where, upon the glittering sand,
An emptied flask dropt from his hand,

A man is stretched; and by his lord,
His bent knee fettered with the cord,
A camel strives in vain to rise:
His writhing neck and piercing cries
A moment's fearful pause have lent
E'en to the famished birds' descent—
In vain, in vain!—the coming day
Shall yield them there a double prey.

* The cord with which the doubled leg of the recumbent camel is bound to prevent him from rising and straying.

The above Engraving is of the most striking and elegant character; it is a true historical picture, and awakens our feelings for those who have to undergo such perils, as well as for the poor animal who is thus made to follow the dire mishap of his master. Collectors of Line Engravings should secure Proofs of this plate.

THE VILLAGE FESTIVAL.

From the original Picture in the National Gallery, painted by Sir DAVID WILKIE, R.A. Beautifully engraved in Line by EDWARD SMITH.

Size, 22 in. high by 27 in. long.

The above Engraving in Line has long been a desideratum to the lover of that school of the pure expression of nature, of which WILKIE was so bright an ornament; the want of this Engraving in Line of a large and important size, to range with 'The Rent Day,' 'The Village Politicians,' 'The Blind Fiddler,' 'The Blind Man's Buff,' &c.

[Continued on page 141.]

THE ART-UNION.



LONDON, MAY 1, 1845.

PICTURE AUCTIONS AND "DEALINGS."

IN such a country as England—having attained a power unparalleled in the history of nations by the vastness of its commercial operations,—the successful pursuit of wealth by "dealing," so far from exciting ideas repugnant to notions of honour or integrity, is, on the contrary, considered the most legitimate means of arriving at distinction, and achieving importance in society.

When this pursuit is applied to the purchase and sale of works of Art upon the regulated principles of fair trade, it is praiseworthy—independent of the recompense it affords the individual either in the shape of mental enjoyment, or pecuniary advantage.

To the distinguished and accomplished persons who have readily encountered great anxiety, and sacrificed fortune and the repose attendant thereon, to obtain for England the *chefs d'œuvres* of ancient Art, praise and gratitude are due. To their laborious exertions, risk, and perseverance, we owe the possession of some of the most magnificent creations of genius that adorn our National Gallery, and the splendid private collections of our nobility. The names of such men as Day, Bryan, Buchanan, Moore Slade, and a few others, are foremost among those of our greatest benefactors. It is lamentable, notwithstanding, to avow that their labours have not been rewarded as they ought to have been; their principal recompense, indeed, was, or is, to reflect upon the services they have rendered to the cause of civilization by the impetus in the advancement of Art to which an acquaintance with, and contemplation of, the great examples of the ancient schools have given rise.

If picture-dealing were confined to the legitimate principles of commerce, and consisted of buying only, and selling at a profit upon the outlay, it would be an honourable occupation; but as now conducted in England, and every where else, it surpasses in iniquity and fraud any "calling" that has ever been exercised to pillage the community. Horse-dealing, although notorious for villany, to a proverb,—with its chauntings, doctorings, plants, and deceptions,—is a trade of innocent uprightness compared with that of picture-dealing. Unhappily, however, although the infamous practices of the one "trade" are frequently exposed, hitherto the trader in Art has escaped sufficient public reprobation; because of the great difficulty of proving facts, and the disinclination of the parties who have been scandalously robbed to expose their credulity—and admit their own conviction that things which have cost hundreds of pounds are not worth as many farthings.

Although we are in possession of a multitude of facts, and well know the persons implicated in atrocious schemes of imposture—not only dealers, but we shame to say, artists and their confederates—prudence must induce us to withhold the names of culprits in these scandalous proceedings; for the present we content ourselves with laying before the public an exposure of the means commonly resorted to—relying principally upon generalities, but intermingled with a few sketches and anecdotes.

Picture-dealing, as now practised, may be divided into two parts. First, in works of very inferior merit, vamped up, added to, toned, glazed, and by a multitude of contrivances made to pass as productions of great masters; and, secondly, modern forgeries, both of deceased and living

painters. The means of selling may also be divided into two parts, viz., selling from one individual to another; and selling by auction, either in the auction-room, or by auction in private residences among sales of furniture.

As "the season" has begun, according to the general cry of the picture-dealing fraternity—which means the season of selling by auction—we shall reverse the order we have laid down, and take the last named first. That the auction season of gullibility has commenced may be ascertained by reference to any daily newspaper, which teems with notices of "sales" of pictures. The sale-rooms of Messrs. A, B, C, D, &c. &c. &c., *cum multis aliis ad hoc generis*, are just now crammed with collections formed by anonymous collectors. One is a seizure by a sheriff; another a collection upon which a London banker has advanced a large amount, and to be peremptorily sold without reserve to cover such advance; another, the remainder of the collection of an Italian nobleman, upon which such vast profits were realized at the sale of the first portion; another, the sale of a gentleman of high rank, either deceased or ordered abroad; besides a hundred other devices, or rather falsehoods, to attract the buyer to the sale-room.

The number of pictures advertised, for the season, to be sold by auction already amount to upwards of a thousand per week, and are almost entirely contributed by dealers. It must not be supposed that it is only in public sale-rooms that this traffic is carried on. Scarcely can a house of furniture come to the hammer but it contains a small and genuine collection of pictures, besides the usual grand pianoforte, guitar, and service of cut glass, &c. These are sent in and placed only a day or two before the effects are to be viewed by the auctioneer and picture-dealer, who are in league or conspiracy, by false representations of ownership, to induce the public to buy. We have had occasion to view some sales in a vicinity west of London, and, wherever the same auctioneer has been employed to sell the furniture, have invariably seen the house decorated with pictures belonging to a dealer who resides a few doors from the auctioneer. As a matter of course the auctioneer descants on the beauty, merits, and value of the choice works of Art; and his coadjutor the dealer is ready to bid up against any unfortunate victim who believes that a respectable auctioneer can be "guilty of truth" in selling pictures. How it is possible for an auctioneer, in the face of an assembly of persons, calmly, deliberately, and knowingly to utter a tissue of falsehoods,—the object of which is to obtain sums of money under false pretences,—and to maintain any pretensions to respectability, it is hard to conceive. In moral reasoning it is difficult to define the difference between this course and the one which the law punishes under the term of SWINDLING.

During the two days that pictures are commonly "on view" in the sale-room, they are attended by one of the "gang" who is not known to the public generally as a picture-dealer. He may be a hosier, a master carpenter, a music-seller, a corn-doctor, or of any other trade; his business in the sale-room during the view days is to endeavour to enter into conversation with any gentleman who may drop in, and to tickle him up with praises and valuations of the various specimens. The individual has an interest in the spoil, and is sometimes, or generally, the furnisher of money in these speculations. This earwiggling of casual visitors to the sale-room is technically called "FEEDING THE CHICKENS."

The day of sale arrives. The auctioneer, without the least blush of shame, assures the audience—composed principally of the owners of the pictures he is about to sell—that such an opportunity as he then offers rarely occurs; that every picture is genuine, and to be sold or sacrificed without reserve. The biddings are small and slow, if there is any show of well-dressed strangers present; great bargains appear to be knocked down—by the seller to the real owners—until some one of the well-dressed strangers is tempted to offer a bidding.

"Gentlemen," said the auctioneer, in one very recent case, "I most particularly call your attention to this lot, which cost my employer an immense sum. He always esteemed it the gem of his collection. A finer work of this great master cannot be seen, and in such a state of purity; often and often has he refused 500 guineas for this masterpiece, which I am now submitting entirely to your hands; you will have it at your own price

—there is no reserve. Gentlemen, give me a bidding; shall I begin at 400 guineas? Who says 400 guineas?" No answer—a pause. "Well, I am astonished. Gentlemen, reflect—say 300 guineas? What, not 300 guineas! Gentlemen, do look again! I shall be ashamed to give an account of this to my employer. I fully expected for such a treasure of Art to obtain a great sum. Say 200 guineas—100 guineas—well, anything you please: I am in your hands, there is no reserve!" Upon this the real owner of the picture, who is a dealer, left his seat, took out his eye-glass, advanced to the easel upon which the picture was placed, and went down on one knee to scrutinize his own property. The auction-room—in which this scene took place—has a low ceiling, and but indifferent light. The owner played the part of "viewing" with wondrous dramatic effect; and, in a voice pregnant with affected surprise and anxiety, bid 30 guineas. The auctioneer had his cue. "Well, I am astonished! 30 guineas for such a glorious gem; you must be joking with me, gentlemen—you can't be serious." Forty guineas are now offered by a confederate, which is eagerly bid on by the owner at 45 guineas. This dalliance was carried on by the auctioneer, the owner, and the confederates, interspersed with a deal of by-play and mysterious nods and whisperings, until a stranger present was seduced into an offer of 70 guineas, when the owner of the picture shut up his eye-glass, and coolly turned his back to the auctioneer—a telegraphic signal understood by the whole party that the victim was entrapped. As the picture was of course knocked down to a *bond fide* purchaser, the history of it may be instructive. It was bought by the dealer some time before at a sale of imported rubbish for 25s.; was lined, the dirt cleaned off, one unsatisfactory figure obliterated, and the heads of other figures altered. A poor but cleverish artist did this for the pitance of 30s., and the advantageous changes were made from prints. [It may here be observed, by the way, that engravings are in extensive requisition to improve and get up pictures from.] The picture was next "dirtied down," and after it had been unsuccessfully offered in sales got up at Birmingham, Manchester, and other provincial cities, it returned, after a year or two spent in wandering, to find a gulled proprietor in a dingy sale-room in — street.

Among the frequenters of sale-rooms are many persons destitute of judgment, or love of Art, but solely influenced by avarice. This feeling finds vent in getting possession of works of great pecuniary value for trifling amounts. Such persons are continually deluding themselves into the idea of obtaining the value of hundreds for a few pounds, or even a few shillings.* They deserve no pity; let them fancy they are owners of Vandycks, Rembrandts, &c., at five or ten pounds a piece, and gloat over their cunning; the picture-dealer has been too deep for them. Here it is not diamond cut diamond: the diamond has been employed to cut a block.†

In disposing of pictures belonging to *bond fide* collectors, after decease or otherwise, the dealers follow the same practices as furniture brokers: that is, never to bid over any one of the confederated associates; and after the sale to hold what is called a "KNOCK OUT;" that is, to re-sell among themselves all the pictures which have been bought at the sale—by a bidding of a single member. As it commonly happens that they obtain the pictures at a much less price than they are worth, this resale among themselves by a private auction produces naturally a surplus, which is equally shared by every member of the united fraternity.

* We may relate one curious instance. A gentleman of Liverpool bought in London from one of the children of Israel a "veritable Ruysdael" for £50. Soon after his arrival at home he discovered the original to be a copy. Immediately he took his place by the railroad, and called suddenly upon the vendor, whom he at once accused of being a rogue and a cheat. "No," exclaimed the Jew—and completely turned the tables on his customer—"No; you are the rogue and cheat; you buy from the poor Jew a Ruysdael for £50; you know very well if it be a Ruysdael it is worth £300, and you think to cheat the poor Jew out of £150."

† The respectable firm of Messrs. Christie and Manson must be completely exonerated from engaging in any of these dishonest practices. A few years ago, finding their room was made use of for purposes before described, by "the trade," but to which they never lent themselves as participators, they resolutely and honourably decided on selling no pictures that were the property of dealers.

By this arrangement, they obtain the property at considerably less than its value at a genuine and honourable sale; and, should any one of their customers attempt to buy for himself, he is certain of being run up for his temerity to an extravagant price, to deter him in future from buying out of their hands. As the loss upon this is shared also equally, it becomes of no consequence,—it is generally more than covered by sharing the profits of the "knock out."

Of course, as one of the conditions of auction sales is, that the lots are to be taken away with all faults and errors of every description, it is not considered dishonest, perhaps scarcely imagined to be a falsehood, to attach the greatest names in Art to all the worthless rubbish called pictures. It would be a very curious statement if an account were calculated of the number of pictures attributed to each great master that are offered at public sales during one season only. There is no doubt it would exhibit a greater amount of Raffaels, Titians, Correggios, Ruysdaels, and Cuyps, &c., than ever were painted by the masters during the whole of their lives.

To recur to the other and, apparently, the more legitimate mode of getting rid of pictures—by privately selling from one person to another. This may be imagined to be a safer course, as then the collector has apparently a responsible person, a tangible point of redress, if imposed on. There can be no disputing that, occasionally, good pictures are in the hands of dealers, and that they are disposed of for extravagant sums. The purchaser in this case obtains what the dealer engages to sell; but fine and true pictures are extremely rare, and daily becoming more so; while the increase of wealth and an incipient love of the Fine Arts, without an understanding of high Art, offer a fair and tempting field for imposition and fraud; as the result of a successful fraud may place a large sum in the hands of the perpetrators. To effect his object he usually obtains a third or fourth rate work of "the school." It is sufficiently known that, when the great masters flourished, there lived a number of individuals, whose names are now forgotten or lost, who painted in imitation of their manner, or made copies of their works. Several of them, however, are known. Thus, Elizabeth Sirani painted very like Guido; Neveu, like G. Dow; L. Bramer, like Rembrandt; Decker, like Ruysdael; &c. &c. It is these "analogous pictures" that, being purchasable for inferior sums, are easily palmed off as genuine works of the great painters at ten times their value. An English "connoisseur" would not think of buying a picture by Neveu; but call it Gerard Dow, and it is immediately covered with gold. It is the same with all clever imitations: the English collector limits himself to some thirty or forty names, and, however meritorious or glorious a work, if it does not come forth christened from this restricted catalogue, it has no charms for the purchaser. It would be an endless task to relate the impositions which have been thus practised: one example will suffice.

A picture-dealer living in a very showy private residence, and keeping a carriage, livery servants, &c., bought a fine picture by Decker. It was signed by his name, and purchased for £40. The late Patrick Naysmith, to use the slang term, "sharpened the foliage," and added two figures from a picture by J. Ruysdael, which was placed by his side during the alteration; the name of Decker was carefully obliterated, and that of Jacob Ruysdael inserted from the dealer's collection of imitative autographs—a store of which is possessed by all members of the trading race. The picture was soon afterwards sold to a friend of Lord Farnborough, and under his advice, for 480 guineas. Poor Naysmith got 12 guineas for his assistance in the deception. About the same time, as Albert Cuyp was much in fashion, the same dealer obtained several copies of small works of Cuyp from France and Holland, which, after being lined and undergoing a very rapid advance into the appearance of age, were eagerly sought and purchased. Their cost averaged £18 or £20; and after they had undergone a transformation into antiquity at the hands of a poor and drunken but clever artist, named —, who was kept constantly at work in one of the attics, at miserable weekly wages, they were sold at prices from £150 to £200 each.

Another dealer, having obtained a tolerable original picture of Wynants, had twenty copies

made of it, by an artist whose name is in high favour among us at present, as an original painter! These copies were doctored as usual, and distributed, at large prices, throughout the provincial towns of England, Scotland, and Ireland; after which the original picture itself was returned to Holland, and sold there.

The manufacture of ancient pictures is, indeed, enormous, and we could—if it were safe so to do—supply at this moment a list of names of persons who lend themselves to this base occupation—of shameful cheating and deliberate robbery. The list would startle as well as disgust our readers—for it would exhibit as nothing less than swindlers many individuals who are now looked upon as "honourable men!" It is our painful duty to add, that among them would appear several artists whose paintings are to be found annually in the Exhibitions of the Royal Academy and the Society of British Artists.

We may be, hereafter, in such a position as to justify our publishing to the world the names of the culprits who are pursuing this nefarious trade. When we are prepared with such proofs as may secure to us the means of defending any action that may be brought against us, we shall certainly do that which shall either stop the traffic, or give to the traffickers an infamous notoriety.*

But it is not only the old masters who are forged: all the popular living painters are subjected to have base copies of their works spread in all directions. They are copied by ARTISTS, whose "poverty consents," but who ought to starve rather than so degrade themselves.† This evil is encouraged by a disgraceful desire on the part of hundreds of picture buyers to obtain works at considerably less than their value; and the dealers artfully stimulate these mean propensities by assurances that artists always demand greater prices than they will accept, with a view of keeping up an appearance of importance to persons treating directly with them, and that they, the dealers, can always obtain them privately at an immense diminution of cost.

The cure for all this will take place when the lovers of Art become acquainted with its real excellences. It is not enough to spend large sums of money in forming a collection as a gratification of vanity on the one hand, or the delusion of getting possession of *chef d'œuvre*s for insignificant sums on the other: in either case a loss of property is the natural result. To lay out money to advantage, in any pursuit of life, demands an intimate acquaintance with the property to be acquired; and especially so with regard to works of Art. The knowledge of Art is not an intuitive gift: it is acquired by great patience and observation; by intimate acquaintance with the acknowledged and authentic works that exist of the ancients; by a competent knowledge of perspective, anatomy, architecture, history, costume, antiquity, &c., accompanied by a mind capable of comparison of the various styles. In short, the acquisition of a true

* Our readers will recollect our exposure of the atrocious case of a man named Morris, a picture-dealer, who regularly travelled about the provinces with a van-load of genuine Titians, Cuyps, Raffaels, Ruysdaels, &c. &c. He commenced an action against us; which we at once determined to DEFEND; for we had a clear case, and had no doubt whatever of satisfying a jury that the man was a base impostor and an infamous cheat. We went into this case boldly, because we had obtained a train of evidence not deficient of a single link. We could have proved the purchase of this pretended Raffaele for a few shillings; we could have shown the modern work of which it was a copy; we could have proved that, although the rogue issued a printed circular stating that the Duke of Sutherland had offered an enormous sum for the picture, his Grace had never heard of it; and we could have proved so many other cases of delinquency against the party—showing where a number of pictures not worth pence had been sold to unwary merchants and manufacturers of the provinces for pounds—that we had no fear of paying costs as convicted slanderers.

Heartily do we wish we had evidence as clear, as conclusive, and as safe, in the cases to which in this article we refer. We should not then hesitate to print the names of the cheats—be they dealers, artists, or confederates. We may yet be enabled to do so!

† It is a deplorable fact that the artist whose works are forged has no remedy at law against the forger, or the rogue who sells the forgery. There is, at this moment, a flourishing house in the Strand where you may buy half-a-dozen "paintings by Edwin Landseer"—of which, of course, the artist never saw the canvas. Now, Mr. Landseer shall have evidence as to who painted this base copy or imitation, and proof of its sale as genuine, and the law gives him no redress whatever. This is, in truth, disgraceful to modern legislation.

and just appreciation of Fine Art requires a cultivation of mind nearly equal to that which is required by an artist to produce great works. It is upon this deficiency of acquirement, united either with love of Art naturally, or the vanity of possessing the pictures of great masters, that the modern picture-dealer exists, and for which purpose he is always ready with his base-begotten works to plunder the unlearned in the mysteries and villanies of picture-dealing.

We have had many opportunities of warning the unwary—of exhibiting the common every-day practice of which they are the victims.

"He that's robb'd"

Let him not know it, and he's not robb'd at all!"

As long as a worthy merchant of Liverpool or printer of Manchester can persuade himself that his walls are hung with canvas that can be at any time exchanged for gold—and a time for making the exchange never comes—the copies are, perhaps, just as good as would be the originals; but let him bequeath his "valuable" acquisitions to his heirs—and the £20,000 of "property" may bring as many pence.* We not long ago attended at the sale of a small "collection"—it had, to our knowledge, cost the collector £5000. It brought, clear of the auctioneer's charges and the duty, just £125 10s. Cases of the kind might be multiplied so as to fill columns of our journal. And, above all, let it never be forgotten that, independently of the numerous manufactories in operation in England for the production of paintings by the old masters, within the last five years somewhere between 60,000 and 70,000 ANCIENT PICTURES have been imported into England—paying the duty at the Custom-house in London.

Let us, on the other hand, give a moment's thought to the condition in which the productions of modern artists—of repute—are placed when either "brought to the hammer" or passed through the hands of the dealer.

The real lover of Art should, in the purchase of modern pictures, buy directly from the artists; obtaining their works by any agency only serves to augment the price and convert the artists into cunning traders. Many of our cleverest men have never seen the face of a patron during their lives, although the fruit of their labours has been eagerly coveted and purchased; but, what is worse, they have been represented as men of coarse, drunken, and dissolute habits by the very vampires who fatten on their talents. These scandalous defamations have deterred persons desirous of purchasing from connecting themselves with characters described as worthless.

An unfortunate marine-painter, now some years deceased, who had a large family, was so represented; and consequently never beheld any purchaser but a picture-dealer. A bill of exchange at a long date was always given him for his pictures; he was told he would readily get it discounted; and he was introduced by the dealer for this purpose to a linen-draper and a cheesemonger, who of course were confederates. The bills were discounted usually by giving to the amount of one-third in Irish linens by the linen-draper, or to the same in butter and bacon by the cheesemonger, at exaggerated prices; besides the compliment of "a little picture" on account of the scarcity of cash, &c. &c. This poor man had at one time Irish linen valued to him at upwards of £40, and, after trying in vain to dispose of it among acquaintances, it found its way to the pawnbroker as a last resource, after great waste of his valuable time.

Poor Blake, a late member of the Society of British Artists, whose delicate and highly-finished groups of poultry and game always gained admiration, was so completely in the hands of a dealer that the rent of his lodging was paid, provisions and clothes were furnished as his wants arose, and a small pittance was doled out as pocket-money. In this condition of bare existence he was employed to make forgeries of small Ruysdaels, many of which were sold at 50 and 100 guineas. Never did he receive the visit of a patron of Art, and, if one had wished to purchase a picture from his hands, it would have been a very difficult

* At this moment we have "in our eye" an aged gentleman who resides in the neighbourhood of Rotherhithe bridge. A host of relatives are waiting for his death to divide among them the immense capital that will be created by the sale of his collection of pictures. They will probably sell for 25 apiece; the receipts of the whole will scarcely suffice to buy as many suits of mourning.

matter to have found his abode. In making inquiries of the dealers, the mind of the inquirer would have been thoroughly poisoned by calumnious insinuations.

While all this iniquity is going on, which every one connected with the sale of pictures knows, and few think of exposing,—when picture-dealing means lying, defrauding, swindling, and every other unworthy art,—it is not so much to be wondered at that some artists should, from covetousness or necessity, be infected with the disease, and aid the general fraud. Yet nothing is more true; and excellent painters of the day, whose works would win approbation, give way to a reckless want of love of their own pursuit, and occupy themselves with concocting, with the aid of engravings and other resources, simulated pictures of the most popular painters.

When a much-admired marine-painter died prematurely a short time ago, his pictures rose in price immensely. It is nevertheless a positive fact that a member of his family who possessed some slight sketches employed a very young and promising artist for a twelvemonth in making pictures after these sketches, and, without any compunction of conscience or thought of integrity, sold these very imitations as works possessed by him of his deceased relative. What aggravates this monstrous dishonesty is, that the forgeries were painted by a younger son of one of our greatest artists—a most distinguished ornament of the British school.

If the admirers of modern painting could but conceive the good they might effect by direct intercourse with men of genius in advancing the progress of Art in our country, they would at once repudiate all intervention, and be amply repaid by the certainty of having purely original works,—they would no longer be duped with fabricated trash; and in leaving such acquisitions to their posterity after simple and refined enjoyment during their own lives, would bequeath to their families a property increasing in value, which has always been the case where the productions of intellectual Art have passed direct from the painter to the patron.

Whenever such works of our own school come back fairly and honestly for sale before the public, they are eagerly contended for, and bought at great advances upon the prices originally paid. In a mercantile phrase, a picture offered for sale under these circumstances is worth 50 per cent. more than one which has been contaminated by being even transferred among agents and dealers.

The great collections of Italy and Holland were so formed; and they have proved the truest mine of riches and the most fortunate of investments that cultivated and generous minds could have acquired for descendants,—conferring a lustre on the names of families, and ranking them among the most honourable and exalted that adorn the best epochs of Art.

But, as this subject cannot be dismissed briefly, we must postpone it to a future occasion; merely remarking, that whenever a collection of the works of modern artists—judiciously selected—is sold by auction, it realizes on the whole (taken all together) more than its original cost—while some works bring five or even ten times the sums the artists received for them.

MUSEUMS OF ART.

MR. EWART has obligingly fulfilled his promise to forward us an early copy of his Bill to enable Town Councils to establish Museums of Art in corporate towns. [The words printed in *italics* are proposed to be inserted in the Committee.]

"Whereas it is expedient to promote the establishment and extension of Museums of Art in such municipal boroughs as may require the same, for the instruction and amusement of the inhabitants thereof; be it therefore enacted, by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that it shall be lawful for the council of any municipal borough to purchase lands, and to erect thereon buildings suitable for Museums of Art, and to maintain and keep the same in good repair; and to accept any gifts, grants, or devises of lands, tenements, or hereditaments (any statute of mortmain to the contrary notwithstanding), for the purpose of establishing, improving, or maintaining such Museums of Art; and that the costs and charges of such lands and buildings, and the keeping of the same in good repair, shall be charge-

able upon and paid for out of the borough fund of such municipal boroughs: provided always, that for the purposes of this act no rate greater than a rate of one-half penny in the pound of the annual value of the rateable property assessed to the borough rate, shall be levied in any one year.

"And be it enacted, that for the purchase of such lands, and for defraying the costs of such buildings as may be erected thereon, or keeping them in repair, it shall be lawful for the council of any such municipal borough as aforesaid, to borrow at interest the amount of money which may be required for the same, on the security of the said rate to be levied as aforesaid.

"And be it enacted, that in the event of the said moneys so borrowed as aforesaid being repaid, and of funds being again required for carrying out the purposes of this act, the said council for the time being may again borrow such sum or sums of money as may be so required, and again charge the said rate with the repayment thereof, in manner as aforesaid.

"And be it enacted, that where municipal boroughs shall be adjacent to each other, the councils of such municipal boroughs may unite for the purposes of this act, and contribute in proportion to their respective assessments, or on such terms and conditions as may be mutually agreed upon by the said councils.

"And be it enacted, that the lands and buildings so purchased or erected as aforesaid, and also all specimens of Art or Science, and articles of every description which may be purchased for or presented to such Museums, and accepted by such councils as aforesaid, shall be vested in and held upon trust for ever by the corporations of the said municipal boroughs in which such Museums shall be situated, and shall be kept in fit and proper order for the benefit of the public.

"And be it enacted, that the council or united councils of any such municipal borough or boroughs may, from time to time, fix such rates of payment for admission to the said Museums as they may think necessary for meeting the cost of their support, provided that such rates of payment shall not exceed the sum of one penny for each person admitted; and that they may also make such regulations for the preservation of the contents of such Museums, and for the maintenance of order and decorum within them, as may to themselves seem expedient."

The importance of this measure fully justifies our returning to the consideration of its professed objects, and its probable results. In the simple words of the preamble, Museums are proposed to be established in corporate towns "for the instruction and amusement of the inhabitants." Let us begin by considering the first of these objects, "instruction," and inquire what advantage such instruction is likely to produce, and how that instruction may, by the proposed means, be most efficiently attained. It is very generally confessed that English manufactures, however superior to those of continental nations, are inferior to those of France in taste and design. The day has, we trust, gone by when Englishmen were believed to have a natural incapacity for beauty and elegance of conception; if we look back for only a century, we shall find the Fine Arts utterly disregarded in England, and a taste for them condemned as childish, if not stigmatized as something idolatrous. So soon, however, as greater refinement in education led to a larger development of correct taste,—so soon as public appreciation was ready to welcome artistic production,—the arts of statuary and painting sprang into active life, the demand for beauty produced the supply. If, as the old critic asserts, the poet would have remained mute and inglorious had he not found an applauding audience, with greater reason may it be said that the painter and the sculptor would have left their glorious ideals to perish in cold obstruction, without any attempt at their realization, had they not the hope that their work would be rightly estimated. Genius is the gift of Heaven, but the spark of ethereal fire can only be kindled into flame by the breath of encouragement and applause. We cannot give artistic inspiration, but we can draw forth the latent energies which Nature has given; God gives the seed, but to man is committed the charge of its growth and increase. When Claude Lorraine was dismissed by his master, the pastry-cook, for sheer stupidity, he would have died unnoticed and unknown, had he belonged to a land or age where the creative powers of the pencil were neither valued nor understood. Art lives, moves, and has its being in appreciation. A generation of adders, deaf to the voice of the charmer, charm he never so wisely, would live to see the extinction of charming and charmers altogether. Our object should be, not to produce deliriums of the public, so much as a public susceptible of delight. It would be useless to erect such an organ as that of Haerlem for men who regarded every organ as no better than a chest of whistles; and it would be equally useless to foster the fine

fancies of Macilise for a race that could rest satisfied with the decorations of a signpost. Educate the public to estimate Art, and artists will educate themselves. Athens educated her citizens by her monuments, open to public gaze, free to untaxed admiration, fenced round with no headles to demand fees, and no lacqueys to look for gratuities. Italy educated her people by throwing wide her galleries to all, opening her cathedrals to the needy as well as to the wealthy, and by refusing to lay a tax on intellectual development, or levy a penalty on the exercise of sympathy with all that is excellent and noble.

A century ago our taste in the Fine Arts was perfectly barbarous, and hence our artists were just what our taste made them. Our designers for manufactures are very little beyond what our artists were then, and for the very same reason, because our taste in design is just as little advanced as was that of our great-grandfathers in the Fine Arts. The painter or sculptor requires only the appreciation of the few; he may even be satisfied if the judicious patrons of Art to whom he appeals are not more in number than the five righteous men who would have redeemed Sodom. But a design, in order to succeed, must be appreciated by hundreds and by thousands; let us then, in the name of common sense, educate up to appreciation those hundreds and those thousands.

A collection of casts is no very expensive work; the outlay need not frighten even such a functionary as John Locke described the Mayor of Queensbury to be in his day. The chief expense would be the moulds; but, as these would serve for a very large number of casts, the cost would be scarcely perceptible when spread over all the corporate towns of Britain. Pictures of a high class might at the outset be unattainable, but prints are no undesirable substitute; and if a small fund be carefully husbanded it would, in time, allow of the purchase of paintings in oil. But all these future Museums should devote a share of their incomes to subscriptions to the Art-Union. The chances of prizes discussed in their towns would lead to inquiries about Art, to a sense of the value of Art, and in time to some knowledge of Art. For our own parts, we should not lament our own blanks, if we knew that a district Museum obtained a prize. But we have little doubt that Museums, once established, would be largely enriched by donations and bequests; a splendid work of Art in the Museum of a man's native town would be as permanent, and a more honourable monument than "storied urn or animated bust" erected in the church or the graveyard.

Instruction in the perception of beauty is wanting, because where it is absent there is going on a counter-system of instruction in perversity. There is no such thing as non-education in the perceptions either of physical or moral beauty: where there is not a good taste there must be a bad one; it is a natural appetite, and, if not trained to seek wholesome food, it will glut itself on garbage. The Esquimaux prefers train-oil to claret, for the same reason that the country girl takes a glaring, gaudy pattern in preference to a chaste and elegant design; the tastes of both have been educated in perversity from childhood. If all of us had the same taste for train-oil it would be a waste of time and money to bring up a race of wine-merchants; and if we leave our eyes to undergo the same process as the palate of the Esquimaux, the sooner that we shut up our Academies of Painting and Schools of Design the better will it be for all the parties. It would be preposterous to open a market where there would be abundance of sellers and no buyers.

Instruction is particularly wanting in towns where the beauties, harmonies, and sublimities of Nature are hidden from the view of the operative in his factory, and the artisan in his workshop. We have rejoiced to see the progress made in providing parks and public promenades for the use of the working classes; we should still more rejoice if we saw the possessors of ornamental villas and private pleasure-grounds substituting open railings for unsightly walls and wooden palings. Why should the wealthy grudge to their poorer brethren the sight of natural beauty? Their flowers will not be injured by being gazed upon and admired; no loss will be sustained if the perfume now wasted on the desert air should gratify the scent of the casual passenger, escaping from the smoke of the town to the open suburb. We have far too much of this dog-in-manger

policy in England. Would that we understood that this exclusive system is in its way a very effective education: it educates the envy of class, the discontent of station, and the alienation of the grades of society, already too widely discovered.

Museums are necessary adjuncts to the public parks: they give the comments to the texts of Nature; and they are available under all vicissitudes of season,—a matter of some importance in such a climate as ours. But we must guard against the supposition that we should wish for Museums consisting simply of decorations, curiosities, and objects associated with the higher branches of the Fine Arts. We have ever insinuated that the useful Arts should never be discovered from the ornamental; and we quite approve of Mr. Kelly's proposal, that such Museums should have sufficient ground attached to contain models of mines, tunnels, embankments, canals, drains, aqueducts, railroads, and the like. We wish, however, that Mr. Kelly, instead of throwing out this hint among the thousand and one projects which perish in the echoes of the Conciliation Hall, in Dublin, had exhibited himself as its advocate in his place in Parliament.

These Museums are particularly necessary as conservative Institutions, to preserve from Vandalism precious relics of antiquity which are every day perishing from the land. On this point we are glad to find that the attention of the country is at length roused, for the provincial press in every direction is recommending that provision should be made for the preservation of historical memorials. We cannot better conclude this portion of what we wish to say on the subject of the proposed Museums, than by copying the circular issued by the Manchester School of Design, and urging similar Institutions to adopt its recommendations:—

"MANCHESTER SCHOOL OF DESIGN.

"Royal Institution, March 26, 1845.

"Sir,—I am requested by the Council to direct your attention to the bill introduced into the House of Commons, by Mr. Ewart, 'To enable Town Councils to establish Museums of Art in Corporate Towns,' which stands on the notices of the House for the second reading on Wednesday, April 3. The Council are very anxious that this bill should receive the support of general approbation, expressed by petitions in its favour, from as many parts of the country as possible,—considering that the passing of this measure will be a great step gained in the promotion of the Arts, and the consequent improvement of our commerce. They, therefore, beg your early attention to the necessity of the members of your Institution petitioning in its favour. I enclose a copy of that adopted by themselves, and other Institutions in this locality.

The petitions must be written, and signed by your various officers, and as many other persons as time will admit of; and should be forwarded to any member connected with your locality, for presentation.

"Should there be any Artistic Society or other Institution in your locality which you could influence to adopt the same course, it would be desirable.

"I am, Sir, your obedient servant,

"GEORGE JACKSON, Hon. Sec.

"To the Honourable the Commons of Great Britain and Ireland in Parliament assembled.

"The humble Petition of the undersigned, being members of a Public Institution for the Diffusion of Knowledge in the various branches of Literature, Science, and Art,—

"Sheweth,—

"That your petitioners have learnt, with great pleasure, that a bill has recently been introduced into your honourable House, entitled 'A Bill to enable Town Councils to establish Museums of Art in Corporate Towns:—

"That your petitioners consider that the extension and popular diffusion of a correct knowledge of, and taste for, the Arts—at the same time that it would refine the habits and elevate the pursuits of the great mass of the population of this country—would give an important and beneficial impulse to artistic pursuits, and to those numerous branches of manufacturing industry which materially depend, for their prosperity, upon a knowledge and right application of those principles; and which could not be so effectively taught as by free and constant access to standard examples of excellence:—

"That your petitioners, therefore, approve highly of the bill above mentioned, which they conceive to be admirably calculated, both in its principle and details, to promote the desirable objects just set forth.

"Your petitioners, therefore, humbly pray your honourable House to give your sanction and approval to the bill in question.

"And your petitioners, as in duty bound, will ever pray."

COSTUMES

OF THE 13TH, 14TH, AND 15TH CENTURIES.*

EVERY contribution to our store of knowledge of the costume of past ages is an invaluable boon,—especially to the historian, the dramatist, and the artist. Inquiry into the personal styles of past ages, that is to say, prosecuted with any degree of earnestness, is of recent date,—so recent that we are at times pained by the compound delinquencies in the works, yet fresh, of many grave and sober men. Our fathers were content with Cleopatra in a hoop and brocade petticoat; any change for the better would to them have been an impertinent innovation. If we turn even to the pages of "Ivanhoe," we may reckon numerous errors in the civil and military garniture attributed to the persons who move and have their being in that enchanting romance. To the Templar, for instance, is given gilded plate armour, if our memory serve us—the plate is an anachronism, and the gilding an impropriety; and the armour of him of the lion's heart is of a period several centuries later than that in which he lived. At this we are more surprised than at the errors and difficulties of Benjamin West, in his historical compositions. When it becomes necessary to realize, from mere written statements, costume for the stage, or to work out the description in a drawing, we remain, at least, in uncertainty as to form and effect; but if a drawing or cut be afforded from authority, we have at once everything that can be desired. Strutt's works are, in some degree, valuable; and Sir Samuel Meyrick's "Critical Inquiry" may be consulted with immense advantage: but these works are by no means sufficiently comprehensive; and speculative disquisition is of no value when undeniable fact is the object. Mr. Stothard's "Monumental Effigies" is invaluable for the patient and ingenious research which it displays; but it is scarcely consistent with any profound archaeological inquiry that such should serve as a book of ready reference to the artist. And again, all our own treatises are confined to a description of the costumes of our own country. Many elaborate works on this subject have been produced on the Continent: the largest we have met with is the great French work in the Bibliothèque Royale, at Paris, and another, consisting of many folio volumes, published at Milan; but the most useful, clear, authentic, and the best illustrated we have yet seen is that before us, the title of which heads this article.

These volumes present an extensive collection of mediæval costumes, the result of not less than ten years of travel, and scrupulous study in all the museums and libraries of Italy, which could afford one iota of information on the subject. How imperfect soever, that is in their mere execution, might have been the numerous plates in the work, it had, nevertheless, been a production of high importance; but, inasmuch as the engravings leave nothing to be desired in the perfection of their execution and the nicety of their colouring, the entire work is worthy of such an undertaking, and unexampled in the care which distinguishes every part of it.

There are not less than two hundred plates in these volumes, the whole of which have been drawn and engraved by one artist, with the exception of some half dozen, which are the work of M. Bonnard himself, and represent interiors and monuments. The specimen we present is not coloured; but it will be, at once, perceived that the style of the engraving is of the kind adapted for colouring. Many of these figures seem to be veritable portraits, that is to say, they are copies of existing portraits of individuals which are considered more or less authentic; many, indeed, may be recognised as gathered from known sources in the collections of Florence, Venice, and of other places of public access. We would mention Cimabue, Petrarch, the Queen of Cyprus, Laura, and others famous in story, both grave and gay. In the first volume many of the plates are of superior excellence; and in the second may be mentioned No. 11. 'A Young Lady'; No. 25. 'A Franciscan Monk'; No. 47. 'Another Monk'; No. 54. 'A Milanese Noble'; No. 84. 'A Merchant'; No. 89.

* "Costumes des 13me, 14me, and 15me Siècles, dessinés et gravés par PAUL MERCURY; avec un texte historique et descriptif, par CAMILLE BONNARD." Two vols., in 4to. Publishers, GOUPI and VIBERT, Paris; and in London, DOMINIC COLNAGHI and Co., Pall-mall East.

'Victor Pisani'; No. 90. 'A Venetian Gondola and Figures'; No. 87. 'The Queen of Cyprus at Prayers, with two young Venetian Ladies kneeling by her'; a plate, No. 87, after a picture by Gentile Bellini—an admirable drawing, in which may be observed the first inspiration of the St. Amelia of Delaroche; and, lastly, Nos. 99 and 100, two reproductions from an old missal in the Church of St. Ambrose, at Milan, showing the ceremony of the coronation of Galias Visconti.

M. Bonnard accompanies each plate by a brief letter-press description, in which is mentioned the particular picture, monument, sculpture, or manuscript which has supplied him with the drawing. The name, also, of the person represented is given; the costume described in its various components, together with its colours, and the material of which it is composed; and finally, the manuscripts and other authorities are named, whence, if necessary, further information may be acquired. We have already observed that profound speculation is utterly out of place in a work of this kind, the great value of which is the readiness with which an authority is at once obtainable. The letter-press here propounds no hypotheses, advances no controversial opinions, but consists simply of dates, facts, characteristic anecdotes, quotations full of interest, many of which are judicious extracts, bearing upon the customs and political changes of these romantic periods of Italian history. To these useful notes the author has added a table of the contents, arranged in chronological order, and in categories, whereby the utmost facility of reference to any particular period is afforded.

From the liability to error on the part of even the most learned and ingenious in the determination of dates, and in theories, experience has taught us that we cannot rely upon dissertation unsupported by positive date and fact: one instance of this kind may be briefly stated. It is most difficult to assign dates to our earliest illuminated MSS., inasmuch as, being few, there are no means of settling the question by comparison. Many writers are content with the periods assigned to these in the catalogues of the British Museum. The MS. containing the well-known figure of Abraham, in the Cotton collection, is stated by Strutt to be of the eighth century; and another in the Bodleian Museum at Oxford, from which he has taken a figure in the fifth plate in his "Habits and Dresses," is also said to be of the same time. The latter is now generally acknowledged to be of a date at least two centuries and a half later, and there are good grounds for believing that the other cannot be of a period long anterior to this. Even the very first figure in his first plate, entitled 'Rustics of the Eighth Century,' is shown by himself to be taken from a Harleian MS., and at the same time shown, without further reference, to be of the tenth century; but it is even later than that, since the equipments are the same as those occurring in the Bayeux tapestry. It is difficult to understand how such errors can be set forth; but it is not difficult to believe, if such occur with even the means at hand of verifying dates, that in the absence of such means nothing can be accepted as certain. In this work of M. Bonnard there is no hazard of opinion; indeed, had it been so we should have been disappointed, since every facility is afforded by the *renaissance* and progress of Art in Italy; and we have again to observe, such is the variety and extreme elegance of Italian costume, that this collection will be of the utmost value to the artist. Messrs. Goupil and Vibert have materially reduced the original price, and, as it is published in numbers, it may in this shape be more acceptable to many than in its entire form.

We should do injustice to the work—and injury rather than service to its liberal and enterprising publishers, Messrs. GOUPI and VIBERT—if we did not lay some stress on the fact that the outline-example, which accompanies this notice, conveys but a very limited idea of the beauty, excellence, and worth of the volume. Our specimen shows, indeed, the size and character of the prints; and it may not be difficult to conceive how greatly their interest and value are enhanced by colour.

The work may, however, be examined at Mr. Dominic Colnaghi's, in Pall-mall—where a few fine copies of it have been deposited. We trust that these remarks will induce inquiry concerning the subject.



MCCCC N° 77.

HERALDIC BLUNDERS ON THE NEW HOUSES OF PARLIAMENT.*

ALTHOUGH royal commissioners have been appointed, and premiums offered and awarded for the most perfect designs for decorating the interior of the new Houses of Parliament, it seems strange, "passing strange," that the heraldic adornments of the exterior should have been left to those who were evidently incompetent to the undertaking; and, although many of the inaccuracies have been pointed out in the proper quarter, no attempt has been made to correct them, even as far as it were possible to do so; and how these egregious errors have been explained away and suffered to remain, is a complete mystery. It seems that the royal commissioners had no control over the decorations of the exterior, and have, perhaps, no power to correct its errors.

Every gentleman is not a herald; and, if those intrusted with the selection of the heraldic decorations of the exterior were not sufficiently acquainted with the science of heraldry to judge accurately of the correctness of these designs, the College of Arms was certainly the legitimate source to obtain the information; and the heralds would have furnished the necessary designs with scientific accuracy and proper arrangement, instead of the sad jumble of hieroglyphical, nondescript, ill-formed devices, with which many of the shields, surmounted with royal diadems (or what are meant to represent such), are charged, and which would even disgrace the leaden dump of a school-boy, rudely designed from a still ruder imagination.

Architecture, History, and Heraldry are so nearly allied, and so closely connected, that it is as necessary to preserve the accuracy of the one as the other; for want of this systematic arrangement the two latter might easily contradict each other,—and, if the strange devices upon the exterior of the new Houses of Parliament be called heraldry, it would be equally correct to jumble the different orders of architecture together, with other whimsical fancies that could not be traced to any of them, and call the heterogeneous mass an architectural building; and it certainly would have been more consistent to have selected known devices, however ridiculous—placing them on shields, calling it heraldry—than the nondescript charges which appear upon many of them.

Writers who have attempted to prove the very great antiquity of heraldry, have failed in the attempt; and, although Holy Writ has been quoted in support of it, the standards mentioned in the book of Numbers, which the Rabbis ventured to describe, seem merely to have been taken from the allegorical description by which Jacob, on his deathbed, characterized the families of his children: giving to Judah a lion—Issachar an ass—Benjamin a wolf—and the like. It has also been asserted that Noah gave arms to his sons; other writers have assigned the origin of arms to the Egyptians; but, amid these conflicting opinions, one thing is certain, that much of our heraldry came in with the Conquest, and was not generally borne, or systematically organized, till the first Crusade in the time of our first Richard, in the twelfth century; and, though heraldry may be said to have originated in the earliest feudal times, it only gradually arose into a complete system, under the management of officers of arms, about the time of Henry I.; and the heralds did not act in a collegiate capacity till the reign of Edward VI.,—nearly four centuries after the first Crusade.

In England the honourable and gentlemanly science of heraldry never has attained to the rank it held in other countries. The days of chivalry are past—the wager of battle, single combat, the joust or tournament, and other martial exercises of arms, have long since been laid aside, and knight errantry forgotten, or remembered only in romance or ancient legends; but, although this has been the case, will it be said that heraldry is

* Mr. William Berry, to whom we are indebted for this exposure—the effect of which may be to remove a series of heraldic blunders which now exist, and prevent the recurrence of others—is a safe authority upon the important topic of which he treats. He has had long and matured experience as registering clerk in the College of Arms (during 15 years), and has published many valuable works on heraldry—the most important of which is the "Encyclopædia Heraldica."

no longer to be of any consideration in this country—a mere bauble only with which triflers can alone be pleased; and that it is now unnecessary to hand down to posterity the heroic deeds of a Nelson, or a Wellington, upon their shields of arms, to stimulate others to future acts of bravery, recording such acts in history only, and to be borne no longer upon the shield as the proud emblem of heroism to after ages? But if heraldry is thus to be set at nought by modern architects, and any kind of hieroglyphic or ridiculous device is to be placed on shields merely for the sake of ornament, rather than the proud trophies of heroic actions, there will very soon be nothing left to record to the eye what may soon be forgotten by the heart, and kings, princes, nobles, and the heroes who have fought our battles by sea and land, and bled in defence of their country, will have no exterior trophy left to show their merit and define their dignities above the level of ordinary men, who can boast neither the one nor the other—a kind of levelling system which the destruction of heraldry would go far—very far indeed—to accomplish.

Having said thus much upon the science of heraldry, and the contempt it is likely to be brought into by its subserviency to, or rather degradation in, modern architecture, we must now proceed to the more immediate object of this address, by pointing out the many errors and inaccuracies which presented themselves upon a mere cursory view of the exterior of the building, and which it is feared would have been much more numerous and extensive had better opportunities been afforded for observation.

The strange charges upon many of the shields have, no doubt, been taken from the plates in "Ruding's Annals of the Coinage of Great Britain;" but these devices cannot be considered

armorial bearings, and were never intended to represent arms; and so ridiculous are many of them that the whole corporation of Heralds conjointly could not blazon or describe them, nor has Ruding himself attempted to do so,—in fact it were impossible to describe them; nor could they be shown in any other way than by drawings or engravings of them; and the very ingenious would-be-thought herald who made the selection could not find proper scientific technical terms to express them. The St. George and Dragon upon the coin of George IV., and the Britannia upon the copper coins of recent sovereigns, might, with as much propriety, have been placed on shields to represent their arms.

Many coins of the same king bore very different devices. Some of them were the monograms of the moneyer, or of the particular town or place where the mint was situated and the coinage took place.

Ruding has depicted, in pl. 14 of his work, eight different coins of Egbert, all of them varying from each other; Ethelred, six; and Edward I., thirty-two. Many others of our early sovereigns had several coins with very different devices; and is it possible that any one will contend that these nondescript kind of ornaments (if ornaments they can be called) can be converted into charges, and introduced upon shields as the coat-armour of these sovereigns, which would give as many coats to each as these varieties afforded? The idea is too ridiculous to be entertained even by the greatest novice in the science of heraldry.

To prove the assertion that many of the shields of arms upon the exterior of the new Houses of Parliament have been manufactured from devices on the coins given by Ruding, we need only refer to some few of the devices which appear on the gables of the river front.



The above three, which appear on the gable next Westminster-bridge, are all given by Ruding as devices on the coin of Ethelvulf.



The device on the coins of Ethelred were remarkable for the hand of Providence impressed on the reverse; and such hands appear on both gables, as above depicted, and which are given by Ruding as the coin of Eadward, in pl. 16, Nos. 26 and 27.



The two here shown appear on the gable next the

bridge, and are on the coins of Cnut, in Ruding: both very strange devices, which it is impossible to blazon in proper technical terms; nor can it be contended that either of them were his arms.

The first device beneath is on the same gable, and is given by Ruding as that of Eigbeart; and the second that of Aethelbeart.



For that of Eadward, and another of the same king, see the 4th and 5th shields before depicted; and for that of Cnut, see the 6th and 7th shields.

The device of Aethelred II. that beneath.



All of which, as such, may be seen in Ruding's plates; and it is truly ridiculous that these strange devices should thus be converted into regal coat-armour, surmounted with royal diadems. The plates of the shields on these gables were made

from hasty sketches, and will be found tolerably correct; but time would not permit the deciphering of the names under each shield, which very few persons can read, and which may, in some measure, conceal these errors.



Three more of the thirty shields, with similar ridiculous devices, which appear on each gable are here shown, and may suffice to supply some idea of the rest; and at the top of each gable, several times repeated, will be found the shield beneath, with the lion peeping over the top of it, supposed to be meant for Victoria I.



We must now advert to the royal bearings on the river front of the building, and in the first place notice the inaccuracy in the reduction of the number of *fleurs-de-lis* to three in the shield of Henry IV., which did not take place till the following reign, that of Henry V., who, as Sandford says, was the first King of England who reduced the number to three; and in describing the great seal of Henry IV., he (Sandford) remarks that he was the last king that did bear *semée of fleurs-de-lis*. An erroneous precedent may be adduced for this blunder, which will not excuse it, as on the tomb of this monarch at Canterbury but three appear. His great seal, however, is of far better authority; and in a record in the College of Arms marked "L 14, Miscellanea Curiosa," it is stated, in speaking of Henry V., "This king was the first that crowned the arms of England with an imperial crown, and reduced the arms of France into three flower de lucies, by the example of Charles VI., then King of France, who envied and thought it great dishonour that the King of England should bear the arms of France entire, without difference, and therefore made the change, and altered it as aforesaid, whose intent King Henry V. perceiving, and the rather to continue his claim to France, assumed this new alteration."

And here it may be remarked that this authentic document exposes another error in the placing of imperial crowns (or something intended to represent such) over every shield as the arms of much earlier sovereigns.

Other inaccuracies in some of the royal arms might be pointed out, which must be left till a more minute examination can be made of them; but two more must not be passed unnoticed;—the alterations which took place upon the union with Scotland in the reign of Queen Anne, and the union with Ireland in that of George III. For each of these sovereigns two coats should have been given, to record these historical events; and but one appears, which is inaccurate, inasmuch as the arms put up for these sovereigns are only correct to a certain period of their reigns, after which the royal bearings were very different.

We must next proceed to make some observations upon the supporters assigned to the different

sovereigns of England, to her present Majesty. Now, every novice in the science of heraldry knows, or should know, that supporters were not used by the Kings of England till the reign of Richard II. (more than three hundred years after the Conquest); yet those who have had the designing of these heraldic decorations have, with very fanciful imaginations, whimsically devised and assigned to every sovereign, beginning with the Conqueror, the most ridiculous supporters; and a group of kings, queens, warriors, and Druids have been enlisted into the service, merely to please the eye, and counterbalance the weight of the acknowledged supporters of the others, which were borne by succeeding sovereigns from the time of Richard II., the first who adopted them, and to whom Sandford has given two angels for supporters, and beneath the shield a white hart couchant; but those on the new Houses of Parliament are two antelopes. It has been contended by one, who ought to have known better, that these fantastic figures, placed on each side of the shield, were not meant to represent supporters, because, forsooth, they did not absolutely touch the shield (no, not even with their elbows), and therefore could not be said to support it. This evasive subterfuge is, however, too contemptible to be entertained; and in what other light they can be considered than supporters, which they are evidently intended to represent, is left to any casual observer to determine.

By whom these supporters were devised, or by whom selected, is of little consequence; but a very short description, from a cursory view of them, will prove the absurdities.

To William the Conqueror is assigned a conquering soldier on one side, and a poor vanquished Briton, handcuffed, on the other. This device seems revolting to an Englishman, and no credit to the heart of him who devised it.

To William Rufus—a king and an ancient bowman (perhaps intended to represent Tyrrel, by whom he was accidentally, or purposely, shot).

To Henry I.—a king and a Druid.

To Stephen—a king and a queen.

To Henry II.—a king, and an Amazonian queen drawing a sword.

To Richard I.—two warriors.

To John—a king and a warrior.

To Henry III.—the same, the king holding in his hand a church.

To Edward I.—two warriors, the sinister holding a temple.

To Edward II.—a warrior and a Druid.

To Edward III.—a king on one side, and St. George and the Dragon on the other. But, although this sovereign instituted the Order of the Garter, it does not encircle the arms; and the motto, "Honi soit qui mal y pense," is placed beneath the shields; nor does the garter encircle the arms of the succeeding sovereigns of the order to her present Majesty Queen Victoria, although such ought to have been the case with every one of them.

Not one of these eleven sovereigns from the Conquest to Edward III., before enumerated, ever bore supporters, which were not introduced till the succeeding reign—that of Richard II.

Surely, this sacrifice of truth to "effect" would be disgraceful if exhibited upon a modern "gin palace"; it is absolutely appalling when considered in connexion with the Palace at Westminster—"a great authority!"



The above, another very unaccountable strange device, is placed on the centre of each of the square towers flanking the river front of the building; and, as it is impossible to describe it in such a way that the imagination might form some idea of the absurdity, it will be found here depicted; but what it is intended to portray cannot even be conjectured: the barred visor of the helmet by which it is surmounted would imply something noble, if not regal. In fact, the whole series is a sad jumble of inaccuracies, very few of which, unfortunately, can be corrected, though some of them might, and many of them ought, to be wholly effaced by cutting out the ridiculous charges, and leaving the shields plain, which would be infinitely better than thus perpetuating inaccuracies to form precedents for future blunders, in like manner as some of these may have followed similar errors.



The two shields here depicted, with the rose and trefoil encircled by strange framings (the latter being part of the badge of the Order of St. Patrick), have both angels for supporters, and appear on the gables of the river front of the building next Westminster-bridge. The first is repeated on the other gable, but a thistle is introduced in the second shield instead of the trefoil, both with angel supporters; but from whence these bearings are derived is best known to those who placed them there.

Very unaccountable shields of arms, meant, so doubt, to represent England, Scotland, Ireland, St. Andrew, St. Patrick, and our orders of knighthood (some of which have supporters), likewise occur; and there appears a great error in converting what are nothing more than mere badges into coat-armour, by placing them in shields, some of them surrounded with garters, and surmounted by regal crowns.

Badges are not considered even as crests, much less coat-armour; and the badges of the rose, portcullis, and *fleur-de-lis* upon the back front of the building, surmounted with crowns, are correctly depicted, and are in direct contradiction to the others, and a proof of the error in placing them upon shields. There are but six royal badges now in use, viz., V.R., the Union rose, the thistle, the Irish harp, the trefoil, and the dragon—the badge of Wales; and these it would be incorrect to place on shields, though all should be surmounted by crowns, excepting the last, which is only that of a principality.

Since the foregoing observations were made, 23 statues of different kings and queens have been placed in quadruple rows on each gable of the river front, with shields for arms under each of the seven on the lower tier; and exactly the same device has been placed on every one of these shields, a sketch of which is shown in the next

found beneath. This, it is said, is meant as a monogram for the word *Anglia*; but how it can be deciphered as such, is left to those who devised it or can make it out.



It is scarcely possible to account for the repetition of this strange device. On the twenty-eight shields, ranging in pairs above these effigies, very different devices are placed, as if intended to represent the arms of the twenty-eight sovereigns, some of which, if correct, should have been repeated on the shields beneath them. But the great errors on the higher range of shields had been pointed out, and when those under the statues were to be charged, the errors must either have been repeated or exposed; and, to avoid both, a still more ridiculous error has been committed, by making this monogram (as it is called) the armorial bearing of each sovereign under which it is placed.

If the correctness of the upper shields have been, or can be, proved, it may be asked, why were not some of them repeated in the lower range? or, if in error, why were they not corrected beneath? which would have been far better than running into another error to hide it.

Struck with these strange devices on the exterior of the building, I took the liberty of writing to the Royal Commissioners intrusted with the decorations of the interior, pointing out some of the inaccuracies, and ultimately laid a design before them for decorating the ceilings of both Houses of Parliament, with an offer to undertake the direction of the whole of the heraldic decorations of the interior of the building—but which has been rejected. I have since seen a model of one of the new Houses of Parliament, the ceiling of which is merely divided into squares, by bold mouldings, and no other ornament.

The design laid before the Royal Commissioners displayed at one view an historical descent of the crown from Egbert I., King of all England, to her present Majesty, Queen Victoria, whose armorial bearings in the centre are surrounded with all the royal badges now in use—the stars of our own orders of knighthood, and the badge of the Prince of Wales. This ceiling would certainly be more appropriate than the square mouldings, without interfering with the general style of architecture of the building. The design may be seen at the Polytechnic Institution, should any persons feel inclined to inspect it and judge for themselves. My presumption in finding fault with and exposing the errors of the heraldry on the exterior was not likely to bring me into much favour with the architect, to whom these matters must, in a great measure, be left; but, if our early sovereigns must have their heraldic wardrobes augmented or replenished with "new coats" for in-door wear in the new Houses of Parliament, it is to be hoped that more competent heraldic tailors will be employed in the manufacture, with far better fittings, than the bunglers who formed their out-door robes to shield them in foul weather.

The general architecture of the building may be faultless, but architects are not heralds, nor are heralds architects; if mere ornament was all that was necessary or desirable in the decorations, why mar a science which every one who knows anything of the matter will ridicule and laugh at? What has been done may truly be called "Regal Heraldry burlesqued," or an "Heraldic Masquerade;" for

there never was a greater burlesque upon the science.

Enough, even more than sufficient, has been stated to prove the many inaccuracies of the exterior decorations of the building, but it is more than probable that many others might be pointed out upon a minute examination—which cannot well be effected till all restraint shall be removed, and the exterior of this magnificent building is finished and laid open to the public; for, upon my second visit, I was interdicted from making sketches of the heraldry, though upon a remonstrance it was granted conditionally, the terms of which there was no right to impose, or any obligation on my part to accept; and I did not afterwards make another sketch on the premises, confining my subsequent observations and sketches to what were made from the adjoining wharfs and the river. The reason for this prohibition was evidently to prevent a more public exposure of the "Blunders."

It is to be hoped that these remarks may prevent a recurrence of such inaccuracies in the interior of this magnificent edifice—if those on the exterior must remain without correction.

W. BERRY.

Doddington-place, Kensington-road.

FOREIGN CRITICISM ON BRITISH ART.

The first cartoon of the long series belongs to the ancient history of the country. HENRY MELLING has endeavoured to sketch 'The First Meeting of the Britons and Romans under Cassivelaunus and Caesar,' apparently with little success, or, at least, without a sufficiently lively and impressive conception of the action and the acting parties. The study after the models can be no sooner of any use to historical composition than the artist is quite *au fait* as to the motive. The impression or effect of a false movement cannot be moderated even by the most correct design. Let Cassivelaunus press forward, in full speed, against the enemy, but check it, at the same time, by forcibly retracting the bridle with his left hand, lifting the lance horizontally with his outstretched right hand, and sitting with his knees bent on the war-horse, his figure, in which one movement contradicts the other, instead of supporting or increasing it, can by no means suggest the image of a fighter or even aggressor. Also in the rest of the figures there is more bustle than combat; nowhere is any action manifested.—THOMAS DAVIDSON has made an effort, but without sufficient means, to represent 'Boadicea leading her Troops against the Romans.' Likewise ROBINSON ELLIOT, to make 'The Accusation of Susanna' a subject for fresco painting.—Of greater interest, but only as far as chemistry is regarded, is a picture of AUGUSTINE AGLIO, representing 'The Environs of Naples, with Haffage,' the design, as of a fresco, is quite false, though it appears chrome-yellow and other most brilliant colours have been applied: a very novel fact for the experienced in fresco painting.—Likewise of interest, on account of the colour materials, is the figure of 'Law,' and another of 'Peace,' by S. BENDISSEN, in which quite a new method of painting, invented by the artist, appears to have been made use of, whose advantages may lie in the application of the great insufficiency of the various colours, as otherwise the light is clouded and the shadows are weak. But the matter ought to be much considered, as the deficiencies may, perhaps, be the consequence of treatment, and a better mode may discover essential advantages.—More sense for historical painting, or rather a peculiar talent for dramatic representation, speaks out of the cartoon of FORD MADOX BROWN; that is 'The Body of Harold slain in the Battle brought into the presence of William the Conqueror.' The victor is sitting on his steed, in the centre of the picture; three men are carrying or dragging the body of the huge human monster by means of straps or ropes, two securing it under the arms, one below the knees; a bystander warrior laying his fist near that of the slain hero, which still grasps the battle-axe, no doubt for the purpose of exciting laughter by the contrast of both the fists, in which he fully succeeds. Meanwhile the battle rages on, and wounded warriors are taken care of. Much peculiarity in treating the subject is exhibited in this scene. Of two of the men struggling on the ground one bites the other's throat, but is himself pierced by the same from behind. Another lies on the slain, whose raised right hand is still flourishing the sword as if for defence, and has his wounded leg dressed by a medical lay brother, when he himself, though scarcely able to turn—being wounded—is regarding the scene of the dead giant. As these and other motives evince so much imaginative power of the artist, and his design displays so much sense and taste for the graver style, we justly wonder that his sense appears so little cultivated for the conception, and more so for the arrangements of his subject. In contrast with William the Conqueror, something else than the enormous gigantic size of the adversary could have been exhibited; and in the giant himself, anything but an object for the ridicule which, provided there had been place and effect, could have been introduced as secondary in a poetical

historical representation. Concerning the arrangement it is to be regretted that the top of the centre group, William the Conqueror with his attendants, is thrown into shadow, and appears too far distant from the lower portion (the giant). Light is one of the principal means to make appear all the parts which form a whole, to be connected or, if there be a contrast, separated, and by this means even the disadvantage of deficient or scattered lines can be made up. A distinct, coherent combination of the principal parts, chiefly in the most prominent figures and groups, is indispensable; even a more suitably selected light could not have corrected the mistake of placing the standards of victory, or trophies, brought before William in a manner that they cover the neck of the steed, and thus make the head appear to be separated from the trunk. A highly disengaged, full development, together with perfect distinctness, is, for a full display of the principal group, indispensable. In this case the desired effect would have been attained, if only the group of the wounded had been shifted more towards the right side. A prominent figure, destitute of both arms, can only be justified under very peculiar circumstances. We wonder how the artist could be induced to paint the figure of the hero, whose fall is the principal motive of the centre of the whole representation, without arms! The left is concealed by the huge shield hanging down; the right is covered on the other side by the body as far as the fist grasping the battle-axe, which not without some search, and then only by its immense size, is recognised to form part of the giant. With a turning of the shield to make its inner side and the arm visible, and by raising the right arm, the fatal disproportion could have been avoided.—A second cartoon of the same artist, 'The Consciousness of Guilt of the First Parents in Paradise,' has the merit of much sentiment and correct design.—JOHN CALVERT HORSLEY. His picture, in some measure only a fresco proof, representing 'A Young Person at Prayers,' was very fine in expression, superior in the true fresco style, but weak in model, and without middle tones.—EDWARD CORNOULL has represented (al fresco) 'Fair Rosamond in Woodstock Park, attending King Henry II.' a picture quite conceived in the French spirit of genre painting; a beautiful, nicely-dressed female figure reclining on a pavilion; but neither form, colour, nor modelling show that the artist was one of those who were awarded prizes.—C. BUTLER MORRIS represented 'The Destruction of the Druids on the Isle of Mona (Anglesey) by Suetonius Paulinus, who attacked with his Romans the British Women and Priests, and devoted them to be burnt in their own sacrificial fires.' Stabbing, trampling over, and flight are lively represented, only the whole work reminds too much of the martyrdom stories of the eighteenth century, whose sole expression lies in the horrible. The vestments, and their significance for the figures, forms, and movements, appear to be an unsolved riddle to the artist. It is inconceivable how much an artist, in pursuing too zealously the secondary purposes, may stray from the principal end and aim of painting.—Mr. MONAGH has represented in a second painting 'The Moment when the Saxon Monks, Oskut and Alrik, find Harold's Body.' We perceive that the artist's intention was to imitate the powerful shadows of Spagnoletti, had he not been prevented by an arm in the foreground with a broken sword belonging to a cluster of hair which grew on a pate much beyond the limits of the picture.—GEORGE PAGE has, in a large drawing, taken for his subject a passage from Milton's 'Paradise Lost.' We see a great number of uncovered youths in musical rejoicing. For the execution of such a work the rules of a nice arrangement were a matter of great consequence; likewise the harmonious connexion of the lines—that crossing and parallel ones must be avoided; all of which seems to have been disregarded by the artist.—HARRY WARREN's 'Boadicea' is a fresco picture, quite in the manner of water-colour sketches. The threatening maniac heroine stands on a stone, two young females sitting at her feet in agonizing lamentation.—I mention JAMES ARON'S 'Mother with her Child' only for the purpose of asserting my opinion that too striking contrasts in the colouring, chiefly in connexion with the imitation of stuffs—white satin in contrast with a dark red velvet cloak—are utterly against the spirit and the means of fresco painting.—SARAH has selected for his subject Shakespeare's fantastical poem, 'The Tempest,' and, indeed, a scene in which the principal persons and incidents are in close connexion. The magician stands commandingly on a rock with his daughter; Caliban, with clenched fist, kneels before them; Ariel is hovering down from heaven, and on the sea below is a wrecked vessel; but the whole representation wants the warmth of life and poetry, and I hesitate to believe that Miranda or Shakespeare could ever recognise themselves in this picture. There is much more feeling and sense for the natural forms of fresco painting in a profile head by the same artist.—WILLIAM EDWARD FROST, who was awarded a prize in 1843, represented for fresco 'Samson Killing a Philistine.' No dramatic talent. Samson, in a sort of academical freedom, turns to a side quite different from that towards which he is striking; and the subdued Philistine does not make use of his free and well-armed limbs for self-defence, but merely for exhibiting a theatrical attitude. The head, nevertheless, is in very lively design. The tones of the colours of the whole are too deep for an oil-painting. Every body knows of how little consequence is mere descriptive poetry; further, that rhythm, prosody, rhyming, &c., are essential parts of it; that certain expressions are not allowed, and that much is to be said in a few words; but not many reflect on the existence of the same laws in the designing art.—WILLIAM BIVERN

* Concluded from page 104.

has represented 'An Old British Council,' or, as it were, the embryo of the Parliament; but such a representation without the subject treated in the council must be either dead or, when living, quite unintelligible, or appear only in an artificial movement. It is true a nice arrangement, excellent design, character, and splendid execution can make up for that deficiency; but nothing of these accomplishments can be detected in this work. Let a reclining shield cut unnecessarily the line of the back and seat of a naked warrior; let the fingers' points of the arm of the priest covered by an enormous sleeve, indicate only its movements, so that any other could take place under the garb, as it is designed: let this and many things else occur in a grand composition—then the recommendation of preparatory studies is quite justified, without harshness or pedantry.—The cartoon of Jos. WYER, representing 'The Flight of Margaret of Anjou and her Son, protected by an Outlaw,' is, besides a quite theatrical movement and a too soft and, as it were, swimming execution, incomplete in its representation, as the cause of terror, an enemy or pursuer, is wanting, and must only be supposed by the spectator.—I pass over 'The Wounded Greek,' by F. P. STEPHANOFF, who was distinguished in 1843, and some other objects of the same artist; likewise CHARLES HANCOCK's 'Battle,' in fresco, where, with much industry and mere skill, the bay and white horse, steel and gold harness, blue straps and red scarfs, dark blue distances and yellow foreground, are placed near each other; the cartoon of DOUGLAS GUEST, representing 'The Granting of Magna Charta,' in which much sense for proper arrangement, but a want of execution of the forms and motives, are exhibited; even F. S. CARY's 'Prayer of Henry V. before the Battle of Agincourt' (al fresco), a well-conceived, deeply-felt representation, with true and good movements, but executed with only little knowledge of the effects of colours and of the conditions of quiet firmness in such a work of Art;—and hasten to come to a cartoon of 'Harold,' by JOHN STANLEY, who, before all, is distinguished for great purity of style and delicacy of taste. Whether the artist is endowed with dramatic talent cannot be discovered in this work, as no action is represented. King Alfred is discovered with the code or law-book which he made: near him his friend, Bishop Asser. All that is essential in a good representation of so simple a subject,—beauty and truth in attitude and movement; excellent arrangement as well in the whole, to avoid disagreeable lines, masses, and emptiness, as in the special parts, chiefly the garbs; correct forms, which are not mere copies of the model; a nice execution of the costume; and, finally, a noble and true character,—all these appear to have been before the eyes of the artist. They are magnificently executed. Also the colour-proof in fresco, the head of the King, displays a thorough knowledge of the spirit and the conditions of monumental painting and an eminent talent. Dramatic talent in Mr. Stanley being admitted, there is no doubt but he will, with a little more practice, become one of the first-rate artists in his branch of the Fine Arts.—JOHN MARTIN, the celebrated artist, has contributed to the Exhibition a grand cartoon, executed in sepia; but it is evident that from his manner of conception no historical picture in classical style will be the result. Martin has selected for his subject 'King Canute submitting to the Sentence of the Court of Justice for a Murder committed in a Rage' (but only fined a sum of money). The artist, true to his system, has also in this painting directed the eyes of the beholders chiefly to the surrounding objects, and tried to strike with grandeur and number. Figures appear by thousands in the gorgeous, vaulted, and pillared hall; but the few who take part in the action, and are of disproportionate size, are no more distinguished for truth of character and movement than the rest, and do not surpass the limits of a very little interesting staffage.—A very curious composition, quite incomprehensible to me, of three figures, a young female, an old sorceress, and a man, represented to belong to Scene 4, act 4, 'Richard III.," by STEVENS, excited my attention only as far as the picture (al fresco) resembled a smoky, blackish Florentine cinquecentist.—H. J. FIDDIS, under the inspection of Aglio, has painted, after Nature, 'An Old Man under the joy-inspiring Influence of Wine,' and exhibited much nature in form and colouring.—E. ARMITAGE does not only belong to the artists who were awarded prizes in the former Exhibition, but has unquestionably merited the same distinction amongst the competitors of the present. In his 'Death of Ophelia,' an exquisite sense and taste for beauty, and much sentiment, are displayed in an uncommon degree. The poor maniac has fainted away under a weeping-willow, holding her wedding-wreath in her benumbed fingers. Nothing of the horrible, nothing disgusting, in the whole representation,—only a sympathy for the withered rose is evoked. Also, the drawing breathes delicate taste; only the artist has a little impaired his work by the application of colours for the willows, flowers, and water, as, on coloured ground, a strongly expressed modelling instead of a soft one can be truly effective. The want of a support for the reclining figure appears to have been only overlooked; in the same measure the raised arm does not respond to the death-closed eyes of the figure.—A great encaustic painting of the same artist, representing 'The Three Goddesses of Fate,' contains many contradictory contrasts. The arrangement, however, is grand; but in particular parts, e.g., the position of the legs, the vestments appearing to have been stuck on the chest, &c., taste is rather offended by repulsive representation. The goddess on the left is very fine; and also the third would much please the eyes without the quite unnecessary reflection of the fire; but let the life-extinguishing goddess cut the thread below the spindle, life is by no means

in danger. Should the artist please to work over the whole, applying more light and less bright colouring, a very successful effect would be the result. That deficiency of light is also discovered in several of his fresco proofs, the more felt in the country of fog and smoke.—HENRY SLOUS, in his 'Alfred,' has been very successful in imitating with facility the manner of Guerino in fresco, but less so in avoiding the theatrical movements.—RICHARD REDGRAVE, in his 'Catherine Douglas defending herself against Murderers,' has executed a picture of horror in strong features and contrasts of colours.—Of alike strong contrasts in light and shade is C. W. COPE's delicate representation of 'Jacob and Rachel's Love.'—WM. CAYE THOMAS is said to follow the German manner. For the interest of our schools I must contradict this, though, after an inspection of the exhibited cartoon (oil and fresco), representing 'The Throne of Intellect,' it cannot be denied that the artist is acquainted with the most important German and Italian works. You see, in a lunette, Pythagoras on the throne; at his left, the Mathematics; on his right, Astronomy; below, a figure looking at a distance, and another disengaging itself from a snake. The sense is clear; a few movements remind of Michael Angelo; but on the whole, nevertheless, much study, propriety, and accomplished Art, chiefly in the motives and style, are wanting.—ALEXANDER BLAIRLEY, in his 'Henry Earl of Richmond, the Victor of Bosworth Field,' shows much skill in a very expressive representation; but is little aware of the impropriety of unharmonious lines, and cutting away of acting extremities of the body.—I pass over the works of MARSHALL CLAXTON; 'The Foundation of the University of Oxford,' of S. A. HART; 'Sir Thomas Moore and his Daughters,' and others, to which all the above remarks may be applied, for the purpose of dwelling longer upon a fresco painting which deserves particular attention: I mean 'Milton with his Daughters,' by JOHN BRIDGES, full-length figures in lunettes. The blind poet dictates to his daughters. The artist has been very successful in representing his idea poetically,—with respect to a monumental work, after the principles of architecture. Milton is sitting betwixt his two daughters, one of them writing, the other carefully listening to the words of her father, himself uttering them in a sort of enthusiastic transport. In the same measure as the chief incidents—speaking, hearing, and writing—are clearly expressed, the motives selected by the artist show as much perception of the beauty of the form as of the truth in composition and representation; whilst the purity and harmony of movements of the female figures are so perfect, and all the laws of symmetry rigidly but, at the same time, very lightly and independently observed, the attitude of Milton is eminently striking. This figure, far from doing homage to the law of gracefulness, is calculated to displease. Milton faces the spectator, the head fully erect, so as to expose to view the shortened countenance and the widely-opened blind eyes; in the same manner, as it were, in parallel, both the arms are raised, the fingers imperceptibly contracted, as the fingers of any one who endeavours to grasp an invisible object; likewise the legs rest in parallel direction, partially retracted—the figure thus exhibiting a sort of general benumbedness. I cannot deny that such a way of representation could, in some measure, be moderated; but the sentiment and purpose of the artist, to represent his subject as being in a trance, I find quite compatible, and believe that on longer viewing a very deep impression must result, which, by the contrast of the female figures in their beautiful and noble attitudes, can only be increased. The style of the design, the form of the bodies and vestments, though not free from errors, are likewise sublime and particular. The contour of the whole is in the true spirit and proportion of monumental painting; and the artist is evidently an accomplished master in the distribution of colours, fully understanding their value when he gives the one figure in full light a yellow, the middle figure a light grey, and the girl in the shadow a dark red, garb. The artist has formerly been awarded a prize, and he is the very man to contribute in the highest degree to a free and independent development of English historical painting.—JOHN CALCOTT HOBBLEY has painted 'Peace' (al fresco).—J. CROSS, 'The Death of Thomas à Becket,' in a cartoon wherein he contrasts in a very animated and touching manner, Tranquillity of Mind, Fury, and Fear.—WILLIAM DYCE has exhibited two heads (al fresco), in which, though they are so eminently drawn, the principles of colouring, chiefly al fresco, have been too much disregarded. We should wish, for the distinguished talent of this artist, whom we have been so happy to become acquainted with in Germany, that he may overcome too strong an inclination for materialism, which, when united with the higher Art, can only contribute to its utter ruin.—E. T. PARRIS has represented, in fresco, 'King John Signing Magna Charta,' but he appears not fully to understand the truth of the motives and harmony of colours.—H. J. TOWNSEND, who got a prize in 1843, an artist of eminent talent, has represented (al fresco), from 'The Midsummer Night's Dream,' 'The Message of Puck to Hermia and Lysander.' This work is inferior to that of 1843, not only on account of a misplaced and, in fresco, rather ineffective illumination by the *ignis fatuus*, but also for the confusion of the composition, and the neglected style of design, which is so essential in such a work; whilst the former production of the artist exhibits his pre-eminence. He had, perhaps, not leisure enough for the execution of this new piece.—JAMES and GEORGE FOGGO have represented 'Lucifer ejected from Paradise,' in a cartoon; R. W. BUSS has painted (al fresco) 'Queen Bertha inducing her Consort, Ethelbert, to introduce Christianity into England'; JAMES HENRY NIXON, 'Justice'; AUGUSTUS EGO,

'Love.' But the most interesting and most striking representation, al fresco, is DANIEL MACLISE's 'Knight.' He is about to arm for an encounter in the battle; his love is bitterly weeping near him, whilst his kneeling squire is fastening a strap. If in fresco nothing entered into consideration but skill and care in execution, this picture would, from its admirable colouring, unquestionably deserve the first prize. But, leaving these requisites, let us consider the first and indispensable principles and purposes of this sort of painting, and we shall meet quite a different result. In the outlines and attitude any deficiency could be remedied; but neither the harmony of colours in this gaudy composition of a confused mixture of stuffs and utensils, nor the truth of these particulars, chiefly in the carnation, could be obtained. The thorough insignificance of the subject could be justified on the supposition that the artist had a mind to have an opportunity to show fresco-painting in various objects—in carnation, weapons, vestments, walls, landscapes, &c.—or that he had been induced by some inward feeling or passion which was so near at hand; but the spectator is as little moved by the tears of the fair one as the knight himself. Though highly appreciating the eminent talent of the artist, I must, for the interest of English Art, sincerely wish that this track, pointed out by him with this 'Knight,' will neither be pursued by him nor any one of his talented countrymen.—F. R. PICKERSGILL, awarded a prize in 1843, has taken for his subject (al fresco) 'Serena delivered' (in Spencer's 'Fairie Queen'); the representation is very lively, with much peculiarity in the design.—JOSEPH SEVERN, honoured with the same distinction as the former artist, has represented in a fresco, full of life, diversity of characters, and expression, the effects of 'The Introduction of the Holy Scriptures into England under Henry VIII.'—RIPPINGILL, who carried a prize in 1843, has painted (al fresco) 'Luna and Endymion,' in full-length figures, under the influence of a moonlight reflection.—The cartoon by J. BELL is of exceedingly grand and striking effect, the style being quite simple and natural.—WELD TAYLOR, in an allegorical representation, has declared himself against duelling. Perhaps I may succeed in gathering, as it were, in my memory the details of this memorable composition. Two half-naked men are fighting; whilst two others endeavour to separate the combatants, a third escapes, and one killed lies on the ground; close by is a constable with chains in his hand; above, an angel is discovered pointing out the criminal; in the background are a few widows and orphans applying to higher magistrates in uniform for help; in the foreground a skull, a book, a roll of paper, and a pistol are exhibited.

The great interest which I presume to exist in my readers for the grand undertaking of adorning the new Houses of Parliament has induced me to expatiate more largely than I should have done, if I had had to report on a German exhibition of the same description; dwelling less on the representations themselves, as in most cases the greatest interest is more connected with the selection of the subjects, which are enabled to cause reflection and emulation, than the manner in which they have been executed.

E. F.

NEW SOCIETY OF PAINTERS IN WATER COLOURS.

ELEVENTH EXHIBITION—1845.

THIS Exhibition consists of 318 works; the collection is one of very attractive character, and, on the whole, is highly satisfactory. We presume, however, to warn the members against the danger of being "too fine"; there is obviously a disposition—that will be ruinous if carried too far—to paint pretty and popular pictures, such as will mightily please the mass, but will grieve the hopeful and offend the judicious. The evil strikes us even in the present Exhibition; but it is alarming chiefly as suggesting apprehensions of a still farther remove from nature. We observe, with much regret, that two or three artists who have charmed us, heretofore, by simple copies of actual truths, are indulging in melodramatic translations,—which fail to touch the heart. It is this conviction, perhaps, which makes us indisposed to admit that the Society has this year manifested unequivocal signs of advancement. We cannot, indeed, name more than one or two artists who are decidedly better this year than they were last, while a few have certainly retrograded, and the majority have been "standing stock still." This is not as it should be: the "young blood" which runs through the veins of the "New" Society must be quicker and warmer, from year to year, while approaching manhood!

Notwithstanding, "the Eleventh Exhibition of the New Society of Painters in Water Colours" will afford a rich intellectual treat: it is full of excellent works; skillfully and judiciously arranged in a gallery which, in its altered and improved state, is at once the most convenient, best "fit," and most suitable for the purpose of showing pictures that the Metropolis contains.

JOHN ARBOLON.—No. 6. 'The Angler.' This is a small drawing, presenting a single figure attired as of the period of Isaac Walton. The design is graceful, and the colour resolutely sober; and the artist has done wisely in not assuming an undue importance for such material. A large composition, No. 27, 'The Judgment of Midas,' by this artist, is an essay in another spirit—the reverse of everything natural. The burlesque of "Midas" has afforded subject-matter to many painters of high reputation; but it is one of those productions which, although successful on the boards, has never been so on canvas or drawing-paper. In many of the figures there is ingenious conception and masterly execution; but it may be observed of the principal standing figure, that the lower limbs from the knee downwards are a trifle too short, that is, that the knee is pitched too low.—No. 50 is another work by the same hand, the subject being from "The Fair Maid of Perth." The figures are Catherine and the Glee-maiden, who are successfully studied, but their purpose is not sufficiently definite.

J. CALLOW is a name we do not remember as before belonging to this Society, although the works of the artist are known to us in other exhibitions. He exhibits many marine drawings, of which No. 207, 'A Merchant Ship in a Strong Breeze,' is the most remarkable. The effect is one in which the artist perfectly succeeds, the vessel telling substantially against a dark stormy sky; but the treatment of the whole is such as to induce the spectator to believe that the wind is blowing off the land, and the proximity of the jetty shows that there is not such a depth of water as to admit of a high-running sea as here described: circumstances which diminish the value of the drawing, and which it is most extraordinary that the artist should overlook. There are two or three other works which suffice to establish for the painter a very high reputation.

G. B. CAMPION.—The largest of the works of this artist is 'The last Charge at the Battle of Waterloo,' the value of which in anywise, we cannot consider bears a reasonable proportion to the labour and inquiry which the work must have cost the painter. We are placed towards the right of the British position, on the right flank of the gallant 52nd, the honours of whose brilliant and memorable charge we must share, or be content to be ridden over by the troops advancing from the rear. Of this subject we have had many versions, none of which do we remember as successful in a majority of important points.—The same artist exhibits No. 118, 'Horse Artillery taking up a Position.' A small drawing, of infinite truth and spirit. The leading horses of the near guns are admirably drawn, and the whole is perfect in character.—The 'Mail Coach' also, No. 307, is a happy allusion to the difficulties of a road covered with snow, and the approach of Christmas by the quantity of game sent to town.

MISS FANNY CORBAUX.—No. 48. 'A very Particular Confidence.' The figures are generally well drawn, and the elaboration of the accessories exhibits the utmost care. A lady is seated at a window reading a love missive to, perhaps, a junior sister; and, judging from the expression of the countenance of the reader, the contents are of the most agreeable kind. The light in this drawing is most effectively managed.

EDWARD CORBOULD.—The high reputation of this excellent artist is not sustained by his contributions of this year. His *point d'appui* is from Eugene Sue's "Wandering Jew," being a passage from that work which has nothing that we can discover to recommend it: a circumstance which the artist himself must in some degree have felt, since it has been found necessary to substitute for a title a very long quotation from the work. There are three figures, Rose and Blanche mounted upon the war-horse, which is led by "the tall sunburnt-visaged man with long white moustaches." The most successful part of the whole is the striking contrast between the man and the girls: his erect iron frame and strongly-marked features at once fix the attention; but in the whole, beyond his protection to the maidens, there is nothing to prompt the imagination. The drawing is, however, good; and the items of the composition reciprocate with the best effect. Of the manner of the work we may say it is even superior to that of the artist's works generally, inasmuch as the figures have substance and roundness.

E. DUNCAN.—No. 104. 'Shrimpers—the Beach near Winchelsea,' is a production that would do honour to any collection: its style and exquisite feeling can never be excelled in this simple class of subject. A group of figures is seen in the foreground, which receives a most judicious contribution, both as to colour and composition, from a large buoy which lies on the sand. But not only is the utmost excellence observable in this part of the drawing,—equal merit distinguishes the background and sky. Nothing can exceed the simplicity of a work of this kind; yet in these beach scenes, when thus felt, often as they are abused, there is an inexhaustible fund of sweetness.—No. 101, 'Milton Marshes, near Gravesend,' also by Mr. Duncan, is a small drawing of great purity. The principal object is a windmill, and there is a pool of water, the surface of which would be ruffled by a gnat's wing.—'Sheepwashing,' No. 212, from Thomson's "Summer," is a large composition, but by no means of a quality comparable with that of the works we have mentioned; but No. 221, 'Distant View of Whinell Forest and Brougham Castle, Westmorland,' is a small landscape of great beauty.

JAMES FAHEY.—No. 72. 'View from the Drachenfels.' We are heartily weary of the *fels* itself, and glad to look rather from it than at it. We here look from the rock down upon the flat country and the winding river below, both of which are lost in the uttermost distance—and this is the beautiful, the refreshing—of the scenery of the Rhineland; for we cannot gaze upon these huge piles of once hissing hot matter without thinking of the volcanoes whereby they were cast up.—Another view by Mr. Fahey is No. 188, 'Mayence, from the Bridge of Boats.' A small drawing, characterized by admirable effect. His works manifest considerable improvement—exhibiting careful thought as well as rare power.

L. HAGHE.—This artist contributes only one picture, but it is a work of importance and great power. The subject is 'Ferdinand visiting Rubens at Antwerp.' The incident took place in 1635, on the occasion of the arrival in Antwerp of Ferdinand, Governor-General of the Low Countries, in honour of which, Rubens was charged with the decoration of the city, but was prevented from attending the Prince by an attack of gout. Ferdinand, therefore, visits the great painter in his gorgeous studio. The brilliancy of colour which distinguishes this work cannot be exceeded, and so efficiently supported are the highest lights that they do not importune the eye. Besides the principal figures, there are the attendants of the Prince, and the family of Rubens. We may, however, observe that the last does not look old enough, for he must at this time have been within a year or two of sixty. One of his assistants stands near, looking more like Jordans than either Wildens or Van Uden. Of this admirable work we have finally to observe that it is not a subject admitting of the grave solidity and force which generally characterize the productions of Mr. Haghe. It is, however, all that can be wished in allusion to the great painter, for if he himself had prescribed the colouring it could not have been richer.

MRS. HARRISON.—This lady exhibits No. 193, 'Pont de Surenne, from St. Cloud.' A small landscape describing an evening effect with much truth—as also many admirable bouquets, painted with all the freshness of nature.

JOS. J. JENKINS.—No. 67, 'Jealousy,' presents a country girl looking back upon a youth and a maiden, seated together in the distance; the expression of chagrin is amply defined; and the drawing is altogether one of high merit.—No. 121, 'The Vaunt,' from Shakspeare's "Lover's Complaint,"—in which a youth boasts to a girl of the presents he receives, at the same time exhibiting a necklace,—is a work of very different character, and a style of subject in which we conceive the artist will not succeed in the same degree as in painting the simple incidents by which he has already distinguished himself.—No. 183, 'Le Tombeau du Pêcheur,'—showing an afflicted woman, lost in grief at the grave of her husband or lover,—abounds in sentiment of that kind which the artist portrays most forcibly.—We may also instance No. 208, 'Washing in the Rocks—French Coast,' and No. 219, 'Jeunes Filles jouant aux Gaiselles,' as entirely consonant with the spirit of that kind of composition in which he excels.—The drawing which he entitles 'Light' is a remarkable

production: it exhibits a maiden, lighted up by the lustre of the sun and her own hilarious spirit. We are told to consider the effect as that of dawn; but the light is too strong—the morning is advanced. It is to be regretted that, for the sake of movement, the drapery of this figure has been so much cut up.

H. JUTSUM.—By this artist there is a variety of drawings, all distinguished by their natural treatment, and their probable identity with the localities they are presumed to represent.—No. 47, 'Gleaners Returning,' is a drawing of high merit—the figures move on a road closed in by trees—the effect is that of evening.—No. 49, 'Bolton Abbey,' is also an evening effect, remarkable for its serenity, and for the breadth and decision with which it is treated.—No. 120, 'A Trout Stream,' is a close scene of a highly picturesque character, showing a rapid current, shaded by foliage and interrupted in its impetuous course by rocks, forming altogether a subject which would tell better in oil than in water colour, although the artist has here in the best sense made the best use of it.—No. 127, 'Going to Market,' is worked out from a simple road-side sketch into a drawing of much excellence; and No. 206, 'Kirkstall Abbey,' another evening effect, is distinguished by many beauties; but the sky is turbid, and the distant trees look woolly and want the finish we usually find in this artist's foliage.

W. H. KEARNEY.—John Knox exhorting Mary Queen of Scots to attend the Protestant Communion.' This is a large composition, and contains many figures, in all of which we look in vain for a commendable quality; in short, the whole is marked by coarseness, vulgarity, indifferent drawing, and bad colour.

H. MAPLESTONE.—Canal Scene near Tring—a Misty Morning.' The grey mist of the morning is admirably described; but the subject is not very happily chosen, inasmuch as it is cut up by long formal lines, which are the very reverse of the picturesque. The present production, although of high merit and perfectly successful in the intended effect, is by no means so beautiful as the sunsets, which have left a favourable remembrance of this artist.

MRS. MARGETTS.—This lady exhibits many fragrant bouquets of choice flowers, but more beautiful even than these is No. 77, 'Grapes'—white and black thrown down without any attempt at elaborate composition, and drawn with exquisite truth.

W. OLIVER.—This artist exhibits pieces of Pyrenean scenery, of which the best is 'Louvic—Val d'Ossau,' No. 13, although in style somewhat more loose than usual.—No. 119, 'The Village of Vidalos, Pyrenees,' is too green for an agreeable drawing; it may be much the colour of the locality at a certain season, but the colour should have been modified.—No. 228, 'At Leron, in Brittany,' is a simple drawing of a bridge and a few houses, but assuredly more pleasing than many of the works of this artist upon which much more labour is bestowed.

AARON PENLEY.—'The Dhu Loch, or Black Lake.' This is a small lake near Lochin-y-Gair, which the artist has represented in accordance with its name. The sky is less creditable than the other parts of the drawing.—No. 161, 'The Christians,' is a composition in a very different style, being two figures,—one a blue-eyed Saxon maiden, and the other a negro,—intended to illustrate the passage, "And there shall be one fold and one shepherd;" but there is a littleness of purpose about the work,—a dwelling upon insignificant detail, which would nullify the best design.—'A Study of Trees near Cheltenham,' No. 253, is an admirable drawing in the best feeling of the old school of water-colour art; and here it would seem lies the strength of this artist: the treatment is broad and effective.—No. 295 is one of the most charming drawings in the collection.

R. K. PENSON.—By this artist is a view in Rouen, No. 161, 'The South-west Tower of the Cathedral, from the Place de la Calende.' The view of the tower from this point is very imposing, and the tower itself is presented with good effect; but the foreground houses are hard and "liney" to a degree, and the groups of figures are treated in a manner to injure the whole by spottiness.—No. 162, 'Dinant, on the Meuse,' is a better work, although also deteriorated by something more like an affectation than a manner.

H. P. RIVIERE.—No. 112. . . . This is

the oft-told tale of "Gregory and the British Children in the Roman Market-place;" but a worse version of the subject we have never seen. The figure intended for Gregory is destitute of every good point in Art, as are equally the series of figures which appear on the paper.

THOS. S. ROBINS.—We have seen a better show of marine drawings on these walls than this artist exhibits this year. No. 333, 'A French Luggie off the Caskets Lighthouse,' shows the craft running before the wind; and No. 394 is entitled 'Fishing Boats returning—Calais Pier,'—a composition of ordinary materials, but interesting from the manner of the treatment.—'Landing Fish—Coast of Boulogne,' is a small drawing of a composition and effect that would do credit to a larger work.

MISS STONEHILL.—No. 895, 'A Miniature of her Father,' is the first miniature we remember to have seen by this lady. We notice it to observe that it is characterised by a breadth and colour rarely attained even after long practice.

G. S. SHEPHERD.—No. 60, 'Exeter, Devon, from Exwick Hill—Twilight,' exhibits throughout a tenacious maintenance of the purposed effect, but there is a deficiency of breadth in the near parts of the drawing.

F. W. TOPHAM.—By this artist is exhibited an admirable production, entitled 'Pilgrims to the Holy Well,' the scene of which is laid in Ireland. The figures are exquisite—in a sentiment which is supported by the whole composition; it is, in short, a drawing that would stand pre-eminently forward in any collection, and may be classed among the most brilliant achievements of British Art. It is full of knowledge, and tells a touching "story" with admirable effect.—Another small work, No. 90, 'The Mill Stream,' shows two children fishing for minnows, which they put into a bottle as they catch them. It is a simple subject, but made out with infinite truth.

HENRY WARREN.—The most important production of this artist is entitled 'The Crusaders' First Sight of Jerusalem.' The composition shows the Crusaders issuing from a defile, while a figure on the right, perhaps Peter the Hermit, himself points to the minarets of the yet distant Holy City. We cannot, however, agree with the artist in the theatrical display of this drawing, in which there is evidence of inquiry, but nothing like the reality of the travel-stained host which first appeared in sight of the walls of Jerusalem. The draperies of the priests are as fresh as if at their own altars; indeed, there is no parsimony of labour, but we would have gladly spoken otherwise of the result. No. 142, 'Christ and the Woman of Samaria,' is not more fortunate: the figures want life, character, and, though last, not least, a shape less questionable as to originality.

E. H. WERNERT.—No. 61, 'The Prisoner of Gisors,' is a production of rare excellence. The story turns upon the imprisonment of a man in the Castle of Gisors, in Brittany, who employed himself in carving figures on the walls of his dungeon. We see him here working, with a nail for a chisel and a stone for a mallet, at a bas-relief of the Virgin; and the figure is produced with infinite force and reality.—By the same artist is a subject from 'The Taming of the Shrew,' entitled 'Bianca and Lucentio;' but it is too strongly tinged with the German manner, and the figure and limbs of Lucentio are clumsy to a degree.

C. H. WEIGALL.—No. 284, 'Fowls,' is a small drawing by this artist, admirably coloured and finished.

J. M. YOUNGMAN produces several drawings of great power. No. 15, 'The Brook,' is a close scene, in which all the items compose with good effect; and No. 23, 'A Watering Place,' is of a like character—forcibly but carefully painted.—No. 62, 'On the Balder, at Cotherstone, Yorkshire,' is also a work of much merit—presenting a river with trees and a rocky foreground—managed in such a manner as to make the components aid each other without any artificial appearance.

We have adverted to the "Gallery" as having undergone some improvements; it is now one—undivided—room, exceedingly elegant in form and character, and having the advantage of an admirable light. There is now no gallery as good in the Metropolis; it will be always eagerly sought for when not in use by the Society.

THE NOMENCLATURE OF PICTORIAL ART.*

By J. B. PYNE.

PART IX.—LIGHT AND SHADE AND CHIAROSCURO.

There are yet other characteristics which belong to light and shade, both intrinsically and associatively, quite apart from their more obvious uses in separating the different portions of a painting, and giving to the objects forming them their proper form, relief, detail, and distance. The *when and where* to do this are always evident, and the *how* extremely easy, as far as the mere imitation of nature is concerned, and should not be done badly by any one; but that arrangement of the light and shade, or rather light and dark, in a work, necessary to either give or augment any particular expression, demands and deserves close study and the nicest discrimination. The return for such study and discrimination is a liberal and useful one; never uncertain, but always contributing its quota towards excellence, equally with the other pictorial powers.

The distinction between "light and shade" and "light and dark" may at first sight appear a slight one; but it is, notwithstanding, a real and useful one; light and dark being the two abstract terms, the one active and positive, the other passive and negative; but neither of which, at their abstract maximum, are incidental to our system: our light and shade being offsets or modifications only of their abstract principles, which, though they exist, never reach us in their primitive force. Thus one colour—say blue—is darker than another—say red; and darker still than yellow; but it would be improper to say that blue is shadier than yellow, or black more shady than white, though both one and the other are darker.

Now, though—for want of a secondary term for light—to answer the same purpose that shade does for dark—we cannot say that one part of a picture may be light without being LIGHT; yet another part of a picture may be readily understood to be dark, without being SHADE.

This light and shade—in which is involved the whole of DRAWING AND FORM, added to that light and dark, which is thus latent in colour—constitutes the whole range of material for producing expression, from the simple to the terrible, that is discoverable by the visual organ throughout nature, or indeed that visible nature can convey to our perceptions.

The first of these (light and shade) is coincident, and it may be said coeval, with form; and, pictorially speaking, cannot be separated from it: the only difference being, that in nature light and shade is the result of, and controlled by, form; and in Art form is the result of, and is controlled by, light and shade. This part of the art is as much a matter of easy mechanism as drawing: that is, that part of drawing which is the merely correctly circumscribing a certain form from a given distance with a line: all higher drawing than this being INVENTION, as is light and dark, as contradistinct from light and shade; and the properties of each of which may be carried so far, and arrive at so high a pitch of excellence, as to only find appropriate admission to the sublimest heights of Fine Art.

For the sake of a more easy distinction through the remainder of these essays, the term *chiaroscuro* will be used in the sense of light and dark, and not light and shade.

A lecturer and writer upon Art, of great popularity, says, "Colour, and light and shadow, can do little but express a mysterious sentiment."

If by this it be meant to deny to two powers out of but three, their intrinsic and just importance, it is an extraordinary mistake, to say the least. If it be intended to induce amongst the rising painters a disregard of them as separate subjects of study, it is mischievous, and dangerous to all who may be inclined to hinge their faith and practice rather upon one than a number of masters.

The acknowledgment that to light and shade belongs a "mysterious sentiment" is something; but it is intended to challenge for them something beyond mere mystery; and it is hoped that their claims to a definite character may be made appa-

rent, to some degree, at least, even within the circumscribed limits of an essay. That mystery and doubt belong to darkness by itself, must be acknowledged; but that mind must of itself be darkness, mystery, and doubt, if it may not be added error, which can attribute to light the same character which distinguishes its sombre antagonist, or limit to "light and shadow," in combination, the power only of expressing little more than a mysterious sentiment.

Leaving colour out of the question, light and shadow, and *chiaroscuro*, are capable of expressing, and really do express, all that external nature is capable of conveying to the painter, or the painter can convey to the spectator.

If Nature could "do little but express a mysterious sentiment," then would it not be contended that "light and shadow, and colour," could do more. Nature, on the contrary, does express infinitely more than can ever by possibility be imitated by the painter; yet all that can be achieved in such an imitation falls within the province of "light and shadow, and colour," to express. Drawing being nothing more (in an accomplished work or in nature) than an imaginary boundary to form, already consummated by light and shade; and in the hands of an accomplished painter, nothing more than a technical means to an end, in the carrying out of which should be involved its entire suppression.

Independently of the ordinary light and shade which attaches to form, there is another (*chiaroscuro*), entirely arbitrary, and in the hands of the painter. It is in this department that are found the great errors, and the great beauties and proprieties. Thus, in taking one subject for illustration, Da Vinci has chosen to give the head of his 'Salvator Mundi' a sombre and grand tone; Carravaggio, one of earth. Rubens has occasionally given to the same head a countenance of brass, highly illumined, with royally gorgeous shadows, and has painted it up to a high and trumpet-like pitch of tone. Indeed, this unapproachable subject has been treated by different men, up to an almost unapproachable lightness, down to the opposite degree of dark.

Now, these treatments, as regards *chiaroscuro* alone, cannot be all right; it were more easy to imagine them all wrong; and easier still that one of them may be nearer right than any other.

If light have its character of cheerfulness, gaiety, and even hilarity, and shade that of gloom, grandeur, and even horror,—which I think they have, quite independently of association,—it substantiates a necessity, while working up to high impression, for the closest discrimination, in adapting any particular pitch of light or dark to any particular subject; and quite separate from, though in association with, what is termed natural light and shade.

To this close and appropriate adaptation of the arbitrary *chiaroscuro*, and the negligence of it, may, to a great extent, be attributed the extraordinary success of some inferior subjects, and the loss of all impression to some very fine ones.

The following may be considered as illustrative of the last position.

Reynolds prided himself upon the possession of a 'Moonlight,' by Rubens, which could not be easily distinguished from a sunset; and, in lauding the genius of Rubens in adopting such a treatment for such a subject, said something to this effect—that Rubens knew the value of light too well to relinquish it even in night.

It may be safe in practice to err rather on the side of light than dark; but such an egregious instance as this, of the perversion of the chief characteristic of night, calls for some censure though the delinquent be even a Rubens. And the misapplied eulogy in the case in question savours more of the interested expressions of a picture-dealer than of the acumen of a first-rate painter.

It would be not more than generous to hold by the pleasant conviction, that the public, as a mass, is lighthearted; and hardly ungenerous to say that it is equally lightheaded, and likely to bow with even too much deference to the dicta of so respected an authority as Reynolds. Along with the public would go a large portion of the profession as well; thus for a time giving to opinions and practice of Art a stronger bias towards error than might be consistent with a healthy movement through its infancy in this country. It must not be considered as under-

rating the present state of Art here, to describe it as infantine; and, under such an impression, it is but commonly just—should a strong opinion be entertained upon any vital point—to place it naked before the public and the profession, where it will of a certainty be sifted and buffeted about quite sufficiently to shake away from it everything that may be light, erroneous, and valueless.

Error, on the contrary, strongly supported by high authority and interest, is not unlikely to beget error, and should be instantaneously confronted, come from what quarter it may, by all who have the art at heart.

It required in Rubens a certain amount of that equivocally and variously defined and ambiguously understood quality, genius, to produce this *Moonlight alius Sunset*; but he should have had at the same time modesty enough to inscribe under it, "This is a moonlight," in the same manner as a sign-painter, who, not being able to paint anything but a blue bell, and receiving orders to paint a white horse, placed on the board his own blue-bell, and wrote under it, "This is the White Horse."

There are numberless incongruities of this description to be met with in the older and deceased painters, and hundreds are annually produced by ourselves. Too great difficulties attacked, cause a great number; and mental imbecility the others: but they are all admired by some one or another. The why and the wherefore being, that Art is not understood; or, being the same thing, though upon a higher scale, they would share the same ridicule with the blue bell and white horse. Thus, in addressing Art to those who may not be able to understand it, an absurdity may be painted; as in addressing mechanism to a person of no, or imperfect, mechanical perceptions, you may advocate perpetual motion;—they both, as amateurs instead of connoisseurs, swallow the incongruities: the one suspends the picture on his walls, and the other hangs up in his unfinished mind the mechanical chimera.

If any value is to be attached to the impressions derived from the most impressive or characteristic works in painting,—the most correctly passionate and descriptive music—amongst the most successful instances of which may perhaps be reckoned the best oratorios and some other sacred music—and the opinions imbibed from a search after expression and passion in visible nature,—it is safe to conclude, that THERE IS NO GRANDEUR, FAR LESS SUBLIMITY, WITHOUT A PREPONDERANCE OF DARK; THAT THERE IS NO BEAUTY, FAR LESS SIMPLICITY, WITHOUT A PREPONDERANCE OF LIGHT.

If this is the case, there should be no hesitation, as there can be no difficulty, in assigning to any given subject—coupled by its desired expression or character—its appropriate, and consequently most expressive, scale of light or dark. Not to feel this and practise it, is to subject chiaroscuro as an art to the same varying and uncertain opinions as have involved the subject of colour.

Colour had been, by a few illustrious men, carried to an extraordinary pitch of BEAUTY. Ideal form had been, by a few other men, carried to as extraordinary a pitch of GRANDEUR OR SUBLIMITY. There then appear a few very wise men, who propose to unite the beautiful colour to the sublime conception, and fail. The failure was a matter of course. Would not common sense, or a sense of the proper, have deprecated so absurd an attempt? But then the unionists were men of genius.

Is genius, then, second to common sense? or does a sense of the proper transcend genius? Perhaps a sense of the proper, propelled by high power, and controlled by high knowledge and experience, is genius, and the unionists were not men of genius.

Now, chiaroscuro as an art, may be, if it be not already, carried to an extraordinary pitch of beauty by our own school; and as beauty in any shape seems more than any other quality, and that very naturally, to tickle the senses of us proud islanders, a century or so may be lost in an equally absurd attempt to unite it with grandeur and sublimity as regards chiaroscuro and form, unless it be defined, and then distinctly felt, in what circumstances it may be congruous, and in what incongruous.

The dicta of the early writers goes to assert, indeed, that the object of Art is beauty alone, and

that all that precludes its admission is spurious; and this opinion has hold even down to the time of Reynolds, who in his writings supports it. But what may appear singular is, that from the time of the promulgation of such opinion, down to our own time, the aim of the painters themselves has been divided between simplicity, beauty, and sublimity; and the last style has been at times the favourite, to produce which the most repulsive and sanguinary incidents have been, and perhaps injudiciously, selected. And alongside with Reynolds's advocacy of beauty occur his ravings about the terrible, and Michael Angelo's.

CORRESPONDENCE.

PICTURE CLEANING, &c.

"I am a painter, and not a dyer."

Words attributed to Rembrandt.

SEN.—Having been sufficiently diffuse on the manner of cleaning the dirt and varnish from the surface of paintings, I wish now to offer some few remarks on the restoration or reparation of the actual damages or decay.

As there may be holes or fissures from accident or other causes on the surface of either the panel or canvas on which the pictures have been painted, before proceeding to any rectification of colour it is necessary to fill up, or, in the language of the craft, to stop all such damages. This is usually done by working in firmly with a palette-knife a paste made of whiting and parchment size, of about the same consistence as putty; or, instead of parchment size, good stiff glue may be used with the whiting. If the picture has been painted on an oil ground, it may be very carefully filled in with white lead made into a stiff consistence with linseed oil. In the first case, when the paste is quite hard and dry, the superfluous portion must be rubbed off by the gentle use of a piece of fine-grained cork, dampened with a little water. The picture should then be thoroughly cleansed on its surface by a rag dipped in turpentine, to take off all greasy matter; or it may be wiped over by a rag dipped in ox-gall, merely dampened and not wetted.

Should the picture have become very much obscured from its original colour through having been kept for a great length of time in a very feeble light, if circumstances permitted, it would now be much benefited by being placed opposite to a window, where it might have a strong sun-light on it for two or three months. I have seen many pictures which were nearly obscured from the preceding cause restored to a great lustre and brilliancy by such an exposure alone. This is particularly the case with the early pictures of our English school, which have been so constantly placed in dark portions of apartments, or in ill-lighted halls and staircases.

Before any repair of the painting takes place, a very thin coat of mastic varnish, diluted and prepared as I have before described, must be laid on; this is necessary to see the colours in their proper tone.

The few instructions I am now about to give are so rigidly important for the success and durability of the work, that I venture to call the attention of all artists to them, if they desire their productions to retain the purity of colour and durability of tints for after ages. First, it is absolutely necessary to make use of those colours or pigments only which are permanent. Secondly, in mixing the tints to match the parts to be repainted, none but very clear and pure tints may be used, by which I mean tints formed of as few colours as possible. It is a certain fact, justified by experience and the study of the manner of manipulation by the old masters, that a tint compounded of two colours or pigments only, is more permanent than one compounded of three; and equally so is a tint compounded of three colours, in preference to one compounded of four. Therefore, all tints used in repairing must be mixed from pure colours, and not made up, as modern painters too frequently do, from a scumbling together of all the contents of the palette. Such tints are dirty and impure, and certain of becoming discoloured. The next precaution is to mix all colours composing tints thoroughly, to work them well together with the palette-knife; any neglect or avoidance of this important labour will cause the tints to darken unexpectedly, or change their apparent hue; and the use of an ivory or horn palette-knife is desirable, as the abrasion of the steel knife has a sensitive effect on all colours prepared from lead, mercury, antimony, &c. The colour must be used as thick and pasty as possible to work with, and not in the oily and sloppy condition of modern practice. Reference to the works of the old, and particularly to the earlier masters, which have stood the test of centuries, and come down to the present time in their primitive brightness, will at once convince us that their method was to use pure tints, and in the least fluid condition possible. It is for this reason I have taken as a motto to this communication the words at the head of my letter, which are by tradition ascribed to Rembrandt.

With regard to the choice of pigments, the following scale, viz. flake-white, yellow ochre, burnt sienna, Venetian red, lake, Vandyke brown, Antwerp blue, with some few others occasionally, as circumstances demand. The tints used should always be a degree or shade

brighter than the part they are matched to in repairing, and they dry darker, and would then become visible. The neglect of this is apparent on hundreds of pictures, if the connoisseur will carefully examine them.

It would occupy too much space to point out all the qualities of the various pigments offered for use as to durability, or the want of it; and also the chemical combinations which are fatal. For instance, the union of flake-white with vermilion forms one of the brightest and most beautiful of flesh tints; but the one being a preparation of lead, and the other of mercury, causes by chemical action a discolouration, and produces a kind of purple tint. Again, the mixture of Naples yellow with yellow ochre is also certain of ultimate blackness, from the influence of the iron base of the ochre with the antimony of the Naples yellow. I would strenuously beg to recommend, for the study of the properties of all colours used in painting, "Field's Chromatography," as the most valuable and instructive work ever offered to the practitioners of Art, and I fear, nevertheless, too little studied by even its greatest ornaments.

The artistic part of the restoration of damage or decay requires no comment: it is too self-evident that the possession of artistic ability is advantageous in the same degree that it is possessed by the restorer; and that whoever presumes to add colour to a work of high Art should have a thorough understanding of it, and a just appreciation of the fine qualities of the master, to be enabled to do so without deterioration to its excellencies. Who will for a moment question but that a picture of Raffaele may safely have an injury restored by the hand of an Eastlake, or a fine Claude by the magical pencil of a Danby, if they would so employ their great abilities?

When all the parts of a damaged picture are restored by the pencil of the artist, to ensure complete success the work should be put aside for some considerable time, perhaps three, or even six, months. If kept in a tolerably dry atmosphere, and not varnished, the paint hardens, and the oil of the renewed paint will by the process of desiccation rise to the surface; it should be carefully wiped by turpentine, and then the body of colour will be left in the purest state possible; every damage or repair becoming completely unobservable by the most scrutinising eye. The same process would give the greatest light, purity of tone, and dazzling brilliancy to a modern picture, if this practice were pursued of getting off all superfluous oil which is thrown out by the drying of the colour, always using the colours in the most pasty condition possible to work with, and allowing some months to elapse before varnishing. But modern practice must cut out, as it is termed, to saturate the picture in process of painting; besides the employment of a multitude of nostrums rather than solid painting, after which an immediate varnish completes the nauseous combination.

Previously to varnishing a repaired picture, it may receive all over its surface a slight layer of isinglass size. This is perfectly transparent, and has the advantage of offering an interposing medium between the varnish and the new paint; which prevents their amalgamation, and, consequently, breaking up or cracking, should the new paint not have become sufficiently hard to resist the varnish. It is also a practice during the winter season to add sugar of lead to all colours, as a ready drier; but it is a most injurious and dishonest proceeding, as it invariably ends in discolouring all pure colours with which it is incorporated.

It has been suggested that the use of body colours with a water medium would be the safest to prevent the change of colour in the repairs. It might certainly answer in the bright painted skies in landscape, water, &c., but it requires great artistic skill to manage its exact tone; there is no question of its being purely unchangeable, which seems its only advantage; however, with the preceding precautions no change need be apprehended.

There is another medium used in restoration of damages, which is powder colours with copal varnish, or a copal megilp. This is the common resource of low practitioners, and may fairly be termed the Wardour-street manner. It looks well at first, saves a deal of trouble, &c., but the consequences are for the future: one portion of a picture painted in oil, and intermediate restorations painted in varnish, will never work well together. As the gum resin, which form the base of all varnishes, begin to dry and harden, they all shrink, and all injuries on a picture so repaired become glaring and visible defects, making the labour of restoration doubly tedious, increasing the expense, risk, and numerous other disadvantages.

It is idle to conceal that all pictures incur some slight deterioration by being meddled with at all, the less that can be done to them the better; just sufficient to bring them back to as near the first state as possible.

I beg to conclude by expressing my hope that the remarks I have made on the preservation of pictures may have some influence on the possessors of works of value, and that they may be induced, when it becomes necessary, to trust them to efficient hands, in order that the enjoyment of their excellencies may be perpetuated for the instruction and admiration of future ages.

RENOVATUS.

[We have to announce the intention of the writer of these letters on Picture Cleaning, &c., to collect and reprint these in a pamphlet—to which probably we shall have to refer next month.]

• To be continued.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—I forward to you, with pleasure, a brief notice of works at present in progress in this city. Among the most important architectural undertakings is that of Leo Von Klenze—the Bavarian Rhumeschalle, the site of which is the scene of the annual October festival; and by the same architect, the "Festsaalbau," that is the addition on the north side of the Royal Palace and of the Fildherrhalle, by V. Gartner, is finished; and the same architect is erecting a palace in the mediæval pointed style, which is so far advanced as to be covered in. A new building, to be enriched by paintings on glass after the designs of Veit, is intended as a private residence. The drawings for this were exhibited in the Royal Academy of London last year. The new Pinacothek is not yet commenced.

In sculpture many works are in progress, as well for other states as for home. In the studio of Schwanthaler are statues of the Bohemian worthies Huss, Zirka, &c., intended for a national monument, erected by a private individual; as also the reliefs for the Bavarian Rhumeschalle, which symbolize the progress of civilization in Bavaria. And among other sculptural works may be mentioned the colossal Victoria, intended for the "Siegeshalle," or Hall of Victory, at Rehtheim, on the Danube. With respect to bronze we may note the great monument of Göthe, that of the Grand Duke of Baden, of Bolivar for Bolivia, of the King of Naples for Messina, which are ready for casting; and the great Bavaria has been removed from the mould. Miller, the nephew and successor of the immortal Stiglmaier, gives promise of worthily supporting the good opinion already entertained of him.

Schnorr has resumed the frescoes from the "Lied der Nibelungen," in the Royal Palace, after having finished the Kaisersaal, or Hall of the Emperors, for which the former work was suspended. H. Hess is occupied with the frescoes illustrative of incidents in the life of St. Bonifacius, which will adorn the middle aisle of the basilica dedicated to that saint; and, under the direction of the same artist, the cartoons for the third altarpiece for the same church have been prepared by his assistants Koch and Schraudolph. The latter artist has been commissioned to decorate the Cathedral of Spire with the history of the Virgin Mary, as also to illustrate the history of the edifice; and is gone to Rome to prepare for this important undertaking. W. Kaulbach is painting a large oil picture of 'The Destruction of Jerusalem,' for the King's new Pinacothek; also, a life-sized portrait of the King as Grand Master of the Order of St. Hubert. The same distinguished artist has received from the King of Prussia an important commission to execute six frescoes from the Weltgeschichte, in Berlin. The design for the first of these is finished: the subject is, 'The Confusion of Tongues at the Building of the Tower of Babel;' and in the same cycle is his celebrated 'Persecution of the Christians at Rome.' Of the other subjects, one illustrates the history of the Reformation. C. Rottmann, who proceeded to Greece with a view of painting, for the King of Bavaria (from whom he received such commission), a series of views of the most celebrated localities in that classic land, is now busied in forwarding his works, which are intended to form a particular class in the new Pinacothek.

In conclusion I must notice the labours of an artist who is distinguished for knowledge and learning in the selection of works for the formation of galleries—I mean the accomplished Director of the Galleries at Augsburg, whose knowledge of old pictures is unequalled, and whose experience in the restoration of injured works such, that those which pass from his hands would appear to have been but just removed from the easel of the master. This artist has not only distinguished himself by the inimitable restoration of a sublime Leonardo for the gallery which is under his care, but has also in other states acquired great reputation. He has had numerous commissions from the King of Wurtemberg, as also from the wealthy inhabitants of Stuttgart; and it will especially interest you to know that in the collection of the British Minister at the Court of Wurtemberg he has restored some of the works of the old masters in such a manner as to give them the appearance of being fresh from the hands of the painter:

among which are the 'Madonna and Child,' by Fra Bartolommeo; 'Alexander before Thebes,' by Salvator Rosa; 'St. Magdalene,' by Rubens; 'The Daughter of Rubens,' painted by himself—a wonderfully fine picture; three noble pictures by Claude; and the celebrated 'John,' by Domenichino, from the Orleans Gallery. To all the good wishes I would express towards yourself and the Art of your country I add another, which is—that this gentleman might visit London, and restore from its tomb of dirt the valuable Sebastian del Piombo, which adorns your National Gallery.

F. Cornelius, on his journey to Rome, where the great artist intends to stay a year, has revisited Munich (on the 23rd of March, accompanied by his family), and earned the heartfelt feelings of love and gratitude from his friends and pupils; he was most graciously received by his Majesty. The former manifested their attachment and affection by a magnificent torch-light procession, a so-called "Fackelzug," so customary in the German universities, and commonly imitated on other opportunities by various societies or corporations. The grand and numerous procession (no artist of any kind having excluded himself in the universal manifestation in honour of the revered master) moved in great solemnity to the residence of Cornelius, where a rapturous *vivat* greeted him; he expressed his thanks in few words, full of feeling. His tour to Rome is very interesting, and will mark a very important incident in the history of the Fine Arts. His intention is to execute there the cartoons for the frescoes of the Campo Santo, near the Berlin Cathedral, representing the most remarkable scenes from the Old and New Testament, illustrating Birth, Death, Resurrection, and Immortality, accompanied by a great number of allegorical representations, connecting the principal scenes. These works, when executed, will shed a glory on the artist which now rests only on the great ancient masters of Italy. After a stay of four days in Munich he proceeded on to the place of his destination. In the rooms of the Art-Union, the oil-sketches, representing the most remarkable events and scenes of the wars of deliverance of modern Greece, by Peter Hess, have lately been exhibited, and attracted general admiration. They are the property of his Majesty, and the original sketches for that sort of encaustic wall-paintings in the north arcades of the court garden, which so successfully has been introduced by Leo von Klenze in the Königsbau (the King's new palace). The boldly-sketched scenes—full of vigorous life, truth, and exquisite beauty—are thirty-nine in number, forming a most interesting series of all the incidents which prepared or executed the deliverance of modern Greece from the Turkish yoke. The great and daring enterprises of Rhigas open the series, which is concluded by a representation of Koletti's proclaiming the election of King Otho, of the Greeks doing homage, and the new King landing with the regency, and rapturously received by the nation.

M. Rottmann, painter to his Majesty, has just completed a view from Naxos to Paros, forming part of a series of Greek landscapes, which the artist is ordered by the King to execute. Charles Schnorr has received an order from the King to paint a beautiful composition, representing the Deluge, in oil, and in the size of Kaulbach's 'Destruction of Jerusalem,' but somewhat broader. Palme's (of Prague) splendid altar-picture, representing 'The Ascension of the Holy Virgin,' is much admired, and looked upon as one of the most eminent specimens of the Munich school. Schwanthaler has received an order from Sweden to execute a colossal statue of King Charles John XIV., in bronze.

BERLIN.—The splendid edition of the "Pompeian and Herculaneum Wall-paintings," by M. W. Ternite, painter (letter-press by M. Welcker, of Bonn), is about to be continued; the fourth volume, dedicated to the Queen of Prussia, is in progress, and will shortly be published. In consideration of the large size and brilliant colours of the prints, the work is very cheap.

M. Waagen, the celebrated reviewer, in a speech at the anniversary of the late M. Schinkel, architect, lately made a very interesting allusion to the last year's Exhibition of Industry in Berlin. Regretting that Schinkel's so very beautiful and ingenious views and plans had so very little influence on the productions of industry, he says:—"Let people look on the awkward, heavy, dispro-

portionate forms of almost all the furniture articles and jewellerys, exhibited last year—who would believe that since the death of the great artist and architect, who has in a manner so masterly displayed in each less splendid specimens the principles of the noblest forms and styles, only to be acquired by the study of the classical masterpieces of Greek Art and taste, only four years have elapsed! By many symptoms we may prognosticate that a great portion of the public are on the way to relapse in absolute tastelessness and want of character; so that, as fashion may require it, Greek style and Rococo, the Byzantine and Renaissance, the Gothic and Chinese, will alternately claim the highest degree of acknowledgment; even the grand in Schinkel's compositions, which has been adopted by many artists, appears to degenerate again into pettiness." The place before the Opera-house is to be enlarged, and magnificently decorated with a great many monuments, partly after the plans of the late M. Schinkel; partly of living eminent artists, e.g., Rauch.

DUSSELDORF.—M. Lessing has promised to paint for the Museum of the city of Königsberg, a large picture, whose principal figure will be Huss; the whole to be 9 feet high by 14 broad.

FRANKFORT-UPON-THE-MAIN.—The Directors of the Stædel Museum have acquired by purchase the magnificent portrait of Margaret Burgraf, by Rembrandt. Several excellent pictures for the Kaisersaal (Emperor's room) have been completed.

LEIPZIG.—M. Pietro del Vecchio, printseller, is about to form a permanent Art-exhibition by way of a very moderate subscription: an establishment which is a great desideratum in this city, which has gained so high a renown in commercial business. The Exhibitions of the still already existing Art-Unions are of too little consequence as to suffice for the great interests of German Art, when cities of much less importance can boast of more extensive establishments of that description.

HANOVER.—The Exhibition of modern paintings this year has been much distinguished for eminent specimens of Art, chiefly Lessing's Henry V. The Dusseldorf school was eminently represented, almost all the first-rate artists having contributed some beautiful works, e.g., Hildebrandt, Schrader, Ritter, Lange, Schirmer, Scheuern; from Munich, works were sent by Peter Hess, Buerkel, Adam, Rottmann.

COLOGNE.—M. Levi Elkan has fully succeeded in reproducing Albert Durer's woodcuts by way of lithography. The first lithograph, representing 'The Holy Trinity,' is so like the original that even connoisseurs are scarcely able to distinguish the imitation from the original.—M. P. J. Inhoff has sculptured an excellent bust of the Belgian painter, De Keyser.

CARLSRUHE.—Of the paintings purchased and exhibited by the Art-Union, 'A Flock of Resting Sheep,' by Eberle, of Munich, and 'A Portion of the Entrance of the Koenigssee,' by L. Rottmann, of the same city, have been the most remarkable in the number of fourteen. Also, a very beautiful painting by L. Robert, of Munich, 'A Shepherd with his Flock seeking Shelter under an Oak, who being killed by Lightning, the Sheep are flying,' is exhibited, and much admired.

ROME.—The celebrated German painter Biedel has completed a work of the same distinction as 'Sacontala' and others; it represents an Indian subject, 'Menoca appearing to Wischwamitra,' who is castigating himself on the ground, and is to be tempted by the beauty of the former, sent from heaven by Indra. The offspring of their embrace was Sacontala. The light and shade are most beautiful.

FRANCE.—PARIS.—The French journals publish an account of the number of pictures, &c., executed by order of the Minister of the Interior during the year 1843, and distributed in the churches and other public buildings throughout the country. From this statement it appears that 224 pictures and 12 busts and statues were placed in their several places of destination. The expense of sculptures and bronzes amounted to about £4340; of pictures, £9000; and of medals to about £340. Besides these, large sums were appropriated by the Government towards the expense of erecting monuments to public men, as for instance—to Joachim Murat, at Cahers; to Kleberg, at Lyons; and to Desaix, at Clermont; a vast outlay was incurred in the restora-

tion of the cathedrals of Velaz, &c., and of the celebrated theatre at Arles. All this is independent of the pictures and sculptures ordered by his Majesty for Versailles and other palaces, and of the improvements made under the direction of the Prefect of the Seine. We should rejoice in recording an equal exhibition of munificence by the authorities of our own country.

ART IN THE PROVINCES.

HULL.—The editor of the "Eastern Counties Herald" is indefatigable in his efforts to give to this wealthy capital of the largest English county the benefits derivable to manufactures from the Fine Arts; and we rejoice to learn that his exertions are not without encouragement and co-operation. Mr. Serjeant Thompson—a gentleman whose accession to the ranks of actual labourers in the cause of Art we hail as one of the cheering signs of the times—has written to him a sensible and impressive letter, which we lament we cannot find space for in our columns. The editor thus concludes his introductory remarks:—"The time has now nearly arrived when active steps may be taken for the promotion of some well-considered plan with the prospect of success, and we trust that our respected and excellent correspondent may be induced to give his farther assistance to the promotion of a public gallery of paintings and sculpture in Hull, and the formation of a School of Design in connexion therewith." The Committee of the Hull Mechanics' Institute adopted a petition in favour of Mr. Ewart's Bill for providing Museums of Art in corporate towns. The petition received the signatures of Dr. Alderson, F.R.S., President of the Institute; Mr. Serjeant Thompson, F.S.A., late President; and those of the various officers of the Institute. The petition was also signed by the Rev. J. H. Bromley, Vicar; C. Frost, Esq., F.S.A., and many other gentlemen. The Committee of the Mechanics' Institute in this town have resolved upon having an engraving executed of the fine painting by the late Mr. Briggs, R.A., now in the grand saloon of the Institute. The subject of the picture is usually described as 'The Romans Teaching the Ancient Britons the Mechanical Arts.' The engraver selected is Mr. Whitfield, of London; and the price agreed upon for the work is, we hear, somewhere about £300. It will be a line engraving, we believe, and is to be executed in the first style of Art. E. V. Rippingille, Esq., the eminent artist, has been delivering a course of lectures on the Fine Arts, in the Literary and Philosophical Society of Hull. They appear to have given unmixed satisfaction, and to have considerably aided the project on foot for rendering Art more largely useful in that important manufacturing town. "The lectures"—we borrow from a provincial contemporary—have been "distinguished by striking truths respecting Art felicitously expressed, and delivered with a force and manly earnestness that will not soon be forgotten by those whose love for Art induced them to give their attendance." At the conclusion of the course Mr. Rippingille recapitulated the leading points which he had attempted to establish by his lectures. His first lecture he described as little more than an exordium in favour of the study of Art. The second exhibited the means, and hinted at the laws which guide us, in converting the common knowledge of the forms and characters of things into that of the artist—the geometrical impression of objects into that which is the basis of the painter's art, perspective, and without which it is impossible to advance one step into the mysteries of pictorial representation. The third lecture consisted of explanations in the different articles of chiaro-scuro, colours, light, shadow, and effect, in which certain principles were offered which might serve as sure guides in this practice of Art. The fourth lecture was explanatory of the lecturer's theory of Beauty, which had grown out of the exercise of his art. The fifth and sixth were general arguments, calculated, as the lecturer hoped, to impress upon his audience that Art looks to their friendly support in more than the mere matter of patronage. We hope the example of Hull will be followed by other towns; and that Mr. Rippingille will be called upon to deliver this course of lectures in many parts of England. He is peculiarly calculated to be useful in this way; he is an admirable artist, a gentleman of enlarged mind, one who has travelled much, having resided several years in Italy, and his style and manner of "delivery" are such as to command attention. He is, indeed, an eloquent and impressive lecturer—one who is always successful in pleasing and informing an audience.

MANCHESTER.—We receive the most encouraging accounts of the progress of Art as applied to manufactures in this wealthy, populous, and most important town. A list of prizes to be given by the Council of the School of Design in August next has been issued. They offer six prizes for manufacturing designs (chiefly in reference to the staple trade of Manchester); five for the painting class; three for the modelling class; eight for drawings; and four for the elementary classes. The Council have also advertised for examples of improvements in manufactured articles, to be received and exhibited with the prize essays. The Manchester School is in a most satisfactory state; already it has been generally felt to be a most desirable acquisition to the locality; and Manchester will, ere long, begin to reap the benefit of its establishment.

ART-UNION OF LONDON.

On Tuesday, April 22nd, a public meeting was held in the Theatre, Drury-lane, of the subscribers, to hear the annual report of the Committee, and for the purpose of allotting the prizes. The theatre was crowded long before the chair was taken by his Royal Highness the Duke of Cambridge, President of the Society. It was, in truth, a brilliant sight. Upon the stage were seated the Committee and their immediate friends; while pit, boxes, and galleries were thronged with as elegant an audience as ever assembled within the walls of "Old Drury."

The proceedings of the day having been opened by his Royal Highness, in a few pointed remarks in reference to the progress of the Institution,

The Hon. Secretary, George Godwin, Esq., F.R.S., read the following

REPORT.

"For the ninth time the Committee have the great satisfaction of announcing the continued and increasing prosperity of the Art-Union of London, a more extended and better appreciation of its great objects, and clearer evidence of the goodness of its plan and working."

"The subscription for the present year amounts to the sum of £15,440 5s., and would have been larger but for the misapprehension that Lord Montagu's Act (under which the present distribution is made) applied simply to the past year, and that, as no fresh act on the subject had been passed, we were not recognised by the Legislature. In reality, however, the act in question remains in force until the 31st of July next, before which time, as there is every reason to believe, the Association will be placed on a firm and permanent basis by an act of Parliament, to be brought in by the Right Honourable Thomas Wyse, as Chairman of a Committee of the House of Commons appointed in June last to consider the objects and results of Art-Unions, and the most expedient and practicable means of rendering them most subservient to the improvement and diffusion of Art through the different classes of the community. The minutes of evidence and the report of the Parliamentary Committee have been printed, and, when made public, will doubtless afford many valuable suggestions for the future conduct of the Association."

"It is gratifying to find that the late agitation of the subject, and this inquiry, have not had the effect of changing the opinion of any early friend to the Art-Union of London, so far as is known; while it has even already induced many, who entertained doubts on the matter, to give it the advantage of their countenance. And here they cannot omit offering publicly respectful thanks to his Royal Highness the Duke of Cambridge, President, for the interest his Royal Highness manifested in the successful issue of the late proceedings, and his personal endeavours on several occasions to obtain it. His Royal Highness has himself brought the subscriptions of various members of the Royal Family, and has been graciously pleased at all times to give assistance to the Committee."

"The list of provincial and foreign Secretaries has been increased considerably, and now numbers 338. In addition to New York, Mexico, Nova Scotia, Hobart Town, Ceylon, Bombay, Singapore, mentioned in the last report, the Society has now active correspondents at Coblenz, Wiesbaden, Aix-la-Chapelle, New Brunswick, Dominica, Monte Video, La Guayra, Toronto in Montreal, and last, but certainly not the least in importance, at Canton, in the Celestial Empire!"

"The prizeholders of last year purchased 253 works of Art, including two pieces of sculpture. These were exhibited for the usual time, at first to the subscribers and their friends, and afterwards gratuitously to the public, and were visited by 250,000 persons without the occurrence of any accident."

"Relative to the selection of the works of Art on that occasion, it is the painful duty of the Committee to reprobate in the strongest terms the conduct of one of the prizeholders, who sought unworthily to divert the funds of the Association from their proper course, for his own pecuniary advantage. The artists to whom he applied proved themselves men of honour and integrity, and his scheme failed. The Committee minutely investigated the occurrence, and received the fullest proof that the selection ultimately made was a *bond fide* transaction, or they would assuredly have declared the prize forfeited, and allowed the subscriber to seek what remedy he might. They deemed it right, however, with a view to the attainment of the objects of the Association and the protection of artists, to make the 'regulations as to selection' more stringent than they were before: and have accordingly provided that no arrangement whatever shall be made, or attempted to be made, between a prizeholder and an artist, or by any parties on their behalf, in the selection of a work of Art, by which a prizeholder may obtain, or attempt to obtain, the return of a portion of the amount of a prize, or other valuable consideration; that no prizeholder shall sell, or attempt to sell, the right of selection; and that, should any attempt to evade the published regulations be discovered, the amount of the prize shall be forfeited and merge in the funds of the Society. In this determination they are quite satisfied they will receive the support of all who appreciate rightly the real objects of the Association, and they would state emphatically, it is only these they desire to find in the list of subscribers. The engraving due to the subscribers of last year, 'The Castle of Ischia,' will

be delivered, in pursuance of the notice already sent to every subscriber, on and after the 7th of May next.

"The 'Convalescent from Waterloo,' engraved by Mr. G. T. Doo, after Mr. Mulready, R.A., due to the subscribers of the present year, is approaching completion. In addition to this print the subscribers will receive for each guinea paid, a series of designs in outline illustrative of Thomson's 'Castle of Indolence,' made by Mr. William Rimer. The drawings have been placed in the hands of Messrs. Webb, Whitfield, H. W. Collard, and Joubert, and the engravings from them will be distributed as soon as they are completed."

"Every subscriber for 1846 will receive an impression of a line engraving, 'Jephtha's Daughter,' after Mr. O'Neill, by Mr. Peter Lightfoot, which is already far advanced; with such other advantages as the Committee may be able to afford."

"For the subscribers of some future year the Committee have been enabled, by the kind permission of the artist, and of the proprietor, Mr. Willes, of Goodrest, Berkshire, to place in the hands of Mr. C. Rolls and Mr. Frederick Heath, two pictures by Mr. Uwins, R.A.; 'The Last Embrace,' and 'The Neapolitan Marriage,' to be engraved by them for the Society, and distributed as a pair."

"The Committee look anxiously to the result of the offered premium of £500 for the best original picture illustrative of English history. The cartoons are to be received in competition on the 1st of next January; and the Committee venture to repeat to the artists of the United Kingdom their earnest hope that a work will be obtained for engraving creditable to them and to the country."

"A statement of the engraving account, still open, will be published with this report."

"In reply to the offered premium of £60 for the best consecutive series of not less than ten designs in outline, illustrative of some epoch in Biblical or British History, or of the work of a British author, nineteen sets were received, from which the Committee selected a series from the 'Revelations of St. John,' afterwards found to be by Mr. George Elgar Hicks, of Lynton, Hampshire, as entitled to the reward. Considering that much talent was displayed by some of the competitors, and anxious to stimulate young artists to exertion, they further awarded honorary premiums of £20 each to Mr. G. E. Sintzenick, Mr. W. Cave Thomas, and Mr. G. Scharf, jun."

"With the view of inducing the production of finer and more elaborate works in lithography than are now general in this country, the Committee some time ago placed in the hands of Mr. Templeton, Mr. E. M. Ward's excellent picture, 'La Fleur's Departure' (selected by a prizeholder in the last distribution), to be executed on stone of a large size. As this is not yet finished, it will be made to form part of next year's arrangements."

"In continuation of the Society's endeavours to encourage the production of bronzes, Mr. John Bell's statue of 'The Eagle Slayer,' exhibited in Westminster-hall last year, has been reduced by Mr. Edward Wyon, and of this twenty copies in bronze will be distributed to-day. The thanks of the Society are due to Mr. Bell for the liberal manner in which he placed this figure at the disposal of the Committee. For the ensuing year Mr. Foley's statue, 'The Boy at the Stream,' has been reduced by Mr. Cheverton's machinery, and will be produced in bronze by Mr. Foley himself."

"Your Committee have long borne in view the connexion between Manufactures and Art, and have felt the importance of leading one to the aid of the other. Considering the porcelain manufacture to be of considerable consequence, and greatly dependent on Art, they propose to reduce a statue to a convenient size, and to issue a certain number of copies in that material. Mr. Gibson, R.A., when in England, kindly offered the use of any of his works for this purpose, and the Committee have determined on adopting 'The Narcissus' for the first experiment, his diploma piece at the Royal Academy. Some difficulties which arose at the Academy have delayed the completion of the intention, but these are now removed, and the work will be proceeded with immediately by Messrs. Copeland and Garrett. Mr. A. J. Stothard has completed the medal commemorative of Sir Joshua Reynolds; the Committee propose distributing to-day to thirty subscribers the right to receive an impression of it in silver. Any subscriber who may desire to have a copy of the medal in bronze, in lieu of the engraving for the present year, will become entitled to do so by forwarding to the office a note to that effect."

"The want of encouragement in the art of gem engraving, at present seriously felt, has been urged upon them in several quarters. It has been shown that we have no artists in this department capable of engraving a figure equal to those which were produced in England only a few years ago, and that there is not sufficient inducement to lead engravers to pursue such a course of study as would enable them to execute works of first-rate excellence; the Committee take this opportunity to draw public attention to the fact."

"Since the last meeting Thomas Griffith, Esq., M.A.; George John Morant, Esq.; W. J. Smith, Esq., F.S.A.; Henry G. Atkinson, Esq., F.G.S.; and Arthur Tooke, Esq., M.A., having retired from the Committee; and the Right Hon. the Earl of Arundel and Surrey; the Rev. Edward Coleridge, of Eton; T. C. Harrison, Esq., F.L.S.; and Mr. Serjeant Thompson, have been elected to fill the vacancies thus created. The elevation of one respected member of the Committee, the Very Rev. the Dean of Westminster, to the see of Ely, is a matter for sincere congratulation."

"The amount set apart, according to the foregoing statement, for the purchase of works of Art, viz., £2500, will be thus allotted:—

- 40 Works of Art of the value of £10 each.
- 35 Works of Art of the value of £15 each.
- 20 Works of Art of the value of £20 each.
- 37 Works of Art of the value of £25 each.
- 25 Works of Art of the value of £30 each.
- 25 Works of Art of the value of £40 each.
- 14 Works of Art of the value of £50 each.
- 12 Works of Art of the value of £60 each.
- 10 Works of Art of the value of £70 each.
- 10 Works of Art of the value of £80 each.
- 6 Works of Art of the value of £100 each.
- 3 Works of Art of the value of £150 each.
- 2 Works of Art of the value of £200 each.
- 2 Works of Art of the value of £300 each.

To these are to be added twenty bronzes of 'The Eagle Slayer,' and thirty medals of Reynolds. To save the time of the meeting, the medals will be allotted to the first 30 names drawn consecutively at the close of the general distribution.

"The reserved fund now amounts to £1594 3s., consisting simply of the interest on subscriptions received, the sums unexpended by prizeholders, and the profit on the sale of catalogues at the Exhibition. In order to enlarge it, the Committee renew their exhortations for the payment of subscriptions early in the year.

"The Committee are anxious to increase to the utmost the efficiency of the Association.

"The various new modes of multiplying works of Art, the announcement of which has recently startled the public, will not be disregarded by them, so far as they may be likely to assist in spreading abroad universally works of Fine Art. The steam-press has made good literature cheap, and the increased demand consequent has made it cheaper still, without weakening in any degree its worth and power. The delight and instruction it gives are extended to all, and lessened to none. So it should be, and will be, with Art. It is recorded of Apelles, that he could not endure that a picture should have but one master: he thought that the works of great artists should be carried from one country to another, because painting 'was a common good to all the world.' We are told, too, there was a period when such works were looked upon in Greece as public treasures, whereof the enjoyment was due to all.

"In modern times the engraver has extended the delight afforded by the contemplation of works of Art to a wide circle, and the processes now in progress of development may enable him to fulfil literally Apelles' wish, and make a fine picture a common good to all the world. If we look back hardly a century, and note the state of the Arts in England at that time, the utter disregard of them which was shown, and the prevailing opinion that Englishmen had not the qualifications necessary for the successful practice of them, and, remembering what has been done since, observe the important movements now making in favour of the Fine Arts, we shall find reason to be hopeful. Amongst the most recent efforts in this behalf is the bill now before the Legislature to enable town councils to establish Museums of Art for the benefit of the public,—to provide galleries for the reception of

"Gems of Art

And genius, ravish'd from the grasp of Time,"

and to adopt the most efficient means of rendering them educationally useful.

"Emanating as this bill does from a member of their body, Mr. Ewart, to whom, in conjunction with others, the public are greatly indebted for the establishment of Schools of Design, and believing that, if carried out efficiently by the local authorities, public taste will thereby gradually be improved, and that much good will result, the Committee feel entitled to allude to it in terms of sincere commendation. The connexion between Manufactures and Arts is generally admitted, and has been always urged in the reports of your Committee; it is asserted that we cannot compete with foreign manufacturers in some branches of trade, because of the want of knowledge of the arts of design on the part of the operatives. By providing collections in each town, of the finest casts of the ancients—forms of perfect beauty—giving general access to them, and making drawing a part of ordinary education, we might speedily overcome this reproach, and become independent of foreign aid.

"The increased facilities of access to national and private collections now enjoyed by the public, was threatened by the recent demolition of an ancient relic. The law being found defective, a proof amongst others of the indifference towards the Fine Arts which has been entertained by our Legislature, a bill for the protection of works of Art has been brought into the House of Commons, and will speedily be made law; and it is to be hoped that, should any evil-disposed person commit a similar outrage, he will be punished with rigour; all have an interest in maintaining the security of works of Art publicly exposed, and thereby preventing the renewal of an unjust stigma now nearly removed.

"The remission of the duty on glass will be advantageous to painters in water colours, and lead many to adorn their houses with prints, who otherwise would not have done so.

"The increased attention paid to the Fine Arts at our Universities the important proceedings of the Royal Commission for their encouragement, the rapid spread of a desire for artistical decorations in our buildings, and other evidence that the love of Art is penetrating the mind of the country, would afford important matter for congratulation and comment.

"It is not too much to assert, that the proceedings of the Art-Union of London have greatly assisted in producing the movement now apparent, by leading multitudes to talk and think of Art who otherwise had disregarded it, and obtaining a more extended consideration of its value and uses. It will be the duty of the Committee, as it is their pleasure, to aid in giving this movement a right direction; and they call upon the subscribers, and they call upon artists, as they have before done, zealously to assist them in the endeavour.

"The great end of Art," says a philosophical writer of the last century, "has been so little considered, that many are accustomed to look on pictures as they would on rich hangings. It is true that some kinds of pictures, like some kinds of books, can do no more than please. But the first object of high Art is no more to be ornamental than the first object of an author is to decorate a library. Like poets, historians, and philosophers, painters have the power of instructing whilst entertaining the mind." To painters we say, exercise this power, produce works to teach as well as please, and raise Art to her proper station amongst us; and to the public we say, purchase these works when produced, and so lead others to follow the right path,—to advance the character and increase the enjoyments of their countrymen. Seek excellence in every department, from the lowest to the highest, and remember, that by rewarding mediocrity to the exclusion of genius which may await your assistance, you depress talent and commit injustice.

"Let us all bear in mind that the great object of our Association is to elevate and diffuse Art.

"GEORGE GODWIN } Hon. Secs."
"LEWIS POOOCK. }

As we have thought it expedient to print the Report entire, we can this month afford but small space for the remarks it may seem to demand, and the further proceedings of the meeting. We shall reserve our comments until next month. Meanwhile, we may observe that everything connected with the Society is progressing "famously;" the sum is, considering all circumstances, very large; the changes that have taken place in the Committee are very satisfactory, inasmuch as some active members of high name and station are substituted for gentlemen who gave little help; and — a matter for earnest congratulation — the Honorary Secretaries are in no degree weakened in energy and spirit; upon them, indeed, the prosperity of the Society must mainly depend—it is to them we chiefly owe its present powerful position. Upon this subject there is but one opinion: their labours have been great; their reward has been the prosperous advancement of the Institution.

On the 22nd, the only novel feature was the moving and seconding one of the resolutions by two members of the Royal Academy—Mr. Uwins and Mr. Cooper. It was a vote of thanks to the Committee; and we hope we may augur from it something like cordial aid on the part of the Royal Academy hereafter.

It would occupy space uselessly to give the names of the prize-gainers; especially as we shall probably stitch up the complete list with our journal. We may observe, however, that of the two great prizes—£300 each (we rejoice that there is none of £400)—one fell to the lot of a noble lord, the other to a knight resident at Bombay. We hope both will have better taste than the successful parties last year.

One circumstance strikes us as peculiarly calling for comment: the prizes in PICTURES will be so distributed that NEARLY EVERY TOWN IN ENGLAND OBTAINS ONE; the works of Art will, therefore, become infinitely more useful than if they remained in London.

In conclusion, we earnestly hope that taste and judgment will be exercised in the selection of prizes; this is of the first importance. Every prize-holder should bear in mind that his duty is not merely to please himself; his EXAMPLE will have influence; his decision will encourage or discourage deserving worth; his single act will, indeed, largely aid to advance or retrograde British Art. We pray him not to hurry his choice; to pause, to think, and to ascertain how much good he may do by making that choice wisely. We trust that, when the prize pictures are collected together, there will not be a single blot.

The Society has done immense service to artists and to Art; the good it may do—we believe will do—is incalculable; BUT A VAST PORTION OF THE BENEFIT, TO BE CONFERRED AND DERIVED, MUST REST WITH THE PRIZE-HOLDERS! May no one of them make a choice that will even suggest a regret!

• Richardson's "Art of Criticism."

SOCIETIES IN CONNEXION WITH ART.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

—The anniversary dinner of this admirable Institution took place on the 19th of April. It was not as well attended as it ought to have been;—there were not above 100 persons present; a large proportion were artists; but there ought to have been more—and many more of that class of the public who eagerly uphold any good charity, and who ought to know that this one is, indeed and emphatically, good. We might ourselves produce a score of cases in which the aid of the Institution has conferred incalculable benefit—aid which, given, as it always is, in the right time and the right manner, brings a blessing of which few can imagine the worth. The Right Hon. Mr. Labouchere was in the chair. He discharged his duty like a man of business—nothing more; but that was much. His supporters were neither many nor distinguished—Mr. Thomas Baring, Mr. Jones Loyd, Mr. Baring Wall, with Mr. Uwins, Mr. Etty, Sir W. Ross, Mr. D. Roberts, &c. &c. The speech of the evening was delivered by Mr. A. Robertson, who occupied the vice-chair. He is among the very earliest of the Society's friends—is, indeed, one of its founders; and he has watched it ever since with "parental care." He spoke with deep feeling and sound sense—the feeling and sense of a generous heart and a clear intellect; rejoicing to know that the Institution had helped in their distress, and consoled in their misery, many who could have obtained help no where else. His most pointed allusion, however, was to the young men of the profession, whom he heartily congratulated on the cheering prospects which now awaited the Arts, and whom he earnestly and affectionately counselled to exertions commensurate with more assured hopes of success. Mr. Etty spoke concerning the Royal Academy; a body to which he was proud to belong, and to which he was largely indebted; and Mr. Jones Loyd intimated his opinion that the Academy owed quite as much to Mr. Etty as Mr. Etty owed to it. The Queen sent a donation of £50; the first donation the Institution has ever received from the Crown, or from any member of the Royal Family. A large subscription was made—larger than usual we believe; and, no doubt, next month we shall be able to report the particulars. Meanwhile, we earnestly advocate the claims of this most useful Society; and trust they will not be forgotten by artists and the friends of Art.

INSTITUTE OF THE FINE ARTS.—The report of this Society has been published. We have little to add to the statement we put forth last month; but we repeat, it is the bounden duty of "the Profession" to try a great experiment through the Institute; this can be done only by numbers: the numbers, as yet, are not sufficiently large to justify such steps on the part of the Council as may really determine the practical utility of the Institution. The Society at present consists of 52 "Honorary Members," and about 400 "Professional Members." At the *conversations* held on the last Saturday of March, Thomas Wyne, Esq., M.P., presided. The chairman addressed the meeting in a very eloquent speech, in which he took a view of the rise and progress of Art, and its present state and prospects. He insisted on the necessity which called upon the artists of

• Several provincial artists and friends of Art in the provinces have addressed us on this subject—chiefly to know by what form, and under what arrangements, admission into the Society is to be obtained. We forwarded such letters to the Secretary, Mr. J. Fahy, 15, York-place, Fulham-road, whose answer we here print:

"Sir,—Thanking you for your favour of the 19th inst., informing me of the repeated applications made to you by artists to ascertain the means of becoming members of the Institute of the Fine Arts, may I beg the favour of your inserting in your next number the following extract from the laws, by which they will perceive that all artists are eligible as members. It is necessary that they should signify their intentions, addressed to myself at the Institute, 7, Newman-street, stating what particular branch of Art they practise; and be proposed and seconded by two members of the Institute.

"I have the honour to be, Sir,
"Your very obedient servant,
"JAMES FAHEY, Sec."

"II. The members of the Institute shall be artists by profession; and all artists shall be eligible as members.

"III.—Foreign artists, not resident in this country, shall be eligible as free members.

"IV.—Men distinguished for rank, science, or literature, resident either abroad or in the United Kingdom, shall be eligible as honorary members."

this country to become the teachers of the principles of Art to the people generally, and to cultivate and direct properly the taste of their fellow-countrymen. Mr. James Foggo read a paper, in which he set forth the advantages which would accrue to the Fine Arts if a national exhibition of engravings were established, and proposed that the Government should be called upon to establish a gallery for that purpose. Mr. Park read a paper on modern sculpture, in which he made some severe strictures on the statue of the Duke of Wellington lately erected at Glasgow. At the meeting held on the last Saturday of April, Viscount Palmerston, M.P., had signified his intention to preside.

ARTISTS AND AMATEURS' CONVERSAZIONE.—This Society held its third meeting for the season on the 5th of April. We could not but share in the disappointment generally felt and expressed in the scanty gathering of members, and the almost total absence of such works of Art as invest these reunions with half their interest. With the exception of a few sketches by W. Oliver, and some lithographic prints by G. Hawkins, there was nothing in the room to call for specific notice.

THE BRITISH ARCHAEOLOGICAL ASSOCIATION.—The two societies under this name are at work; we lament to say not entirely without asperity. Two Journals of Proceedings will be issued; two places of meeting will be appointed during the summer; two councils exist. We hope that double work may be done; but are apprehensive that the very opposite will be the result. We shall avoid any such remarks as may

"rub the sore,
When we would give the plaster."

We observe with much regret, however, that the part Mr. Pettigrew has taken has been made the subject of comment utterly unjustifiable. A sense of public duty, an earnest and urgent desire to extend knowledge, and an enthusiastic longing for the preservation of British antiquities, induced Mr. Pettigrew to devote much of his valuable time and energetic mind to foster the Archaeological Society. He continues to uphold it—or rather that branch of it with which he is allied. It is utterly needless for any public writer to say a word in defence of Mr. Pettigrew; his learning is not better known than his integrity; a gentleman more universally esteemed and respected does not exist; and there can be no doubt that the sanction of his name goes a long way to establish that Society with which he is now so closely connected. We are not without hopes that circumstances may yet arise to prevent that continued division, which all who are interested in the subject cannot but deplore as a serious stumbling-block in the way of knowledge.

SECRETARY OF THE ARTISTS' FUND.—On the occasion of the late retirement of Mr. Martin from the secretaryship of the Artists' Benevolent Fund, Sir John Edward Swinburne, Bart., and the gentlemen forming the committee, presented him with a valuable silver inkstand, in testimony of his services rendered to that Institution. The subscription was entirely confined to members of the committee.

CAMBRIDGE CAMDEN SOCIETY.—Among the latest "notices" of this society is the following:—"The committee would take this opportunity of making known that the Messrs. Powell, of the Whitefriars Glassworks, London, have applied themselves to the manufacture of flowered quarries from the designs put forth by the society in 'The Ecclesiologist,' Nos. 25, 26, and the 'Instrumenta Ecclesiastica,' Part III. The manufacturers have secured a patent for their process. The removal of the tax upon glass will now enable church builders and restorers to bring flowered quarries into general use."

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The Exhibition is now open in Pall-mall East. The private view took place on Saturday, April the 26th;—too late to enable us to notice it this month.

THE ROYAL COMMISSION.—The attention of all who design to contribute works to the approaching Exhibition in Westminster Hall is directed to an advertisement, reminding artists of the circumstances under which their works are to be received.

IMPROVEMENTS IN MANUFACTURED ARTICLES.

THE ALHAMBRA JUG.—In commenting upon the several improvements in Manufactures which have appeared from time to time—and which we have not failed to notice when opportunities have been afforded us—we have ever sought to impress upon the manufacturer the importance of following some acknowledged standard of taste, of adopting some well-defined description of ornament, and adhering to it truthfully and undeviatingly. Whenever we have met with a just adherence to a school of ornament we have hailed it as a move in a right direction—as a step taken in that course which is sure, we hope at no distant day, to give us a position among the nations of Europe, not only as the best manipulators, but as equal, if not superior, in the more high and ennobling qualities of the inventor and the artist. We have this month such an example,—not, perhaps, the best that might be, but certainly a much superior production to the general character of such articles; indeed, we may say, one in every way most encouraging and cheering as the precursor of a better order of manufacture: it is the "Alhambra Jug," manufactured by Messrs. RIDGWAY and ABINGTON, of the Staffordshire Potteries. This



jug is the result of a careful study of Murphy's "Alhambra." The whole of the design is traceable to the work mentioned; though it would be exceedingly difficult to detect an unaltered plagiarism; it is more the spirit than the letter which has been copied, and, after all, this is the only legitimate mode of copying. Many difficulties which are inherent in the Moorish style of ornament have been most cleverly overcome,—such, for instance, as the monotonous character of the ornament, which is in itself very thin and uniform in its lines: by a slight variation in the thickness much richness is obtained, which, but for this variation, would have been very poor, and perhaps quite unsuited for porcelain manufacture. We have engraved the jug, and, in order to exhibit its "decoration" more distinctly, one of the "panels," so to speak. The jug is not without its faults—the mouth is too broad; and the handle is not, as it might have been, in keeping; but such examples of wise thoughts and prudent appreciation of excellence demand the best publicity we can give to the improvement: for an improvement it undoubtedly is. We may have opportunities of "figuring" other matters produced at the manufactory of Messrs. Ridgway and Co., as we know very many objects of superior artistic character are produced at their establishment. And, in concluding our first notice of their advancing works, we have pleasure in stating how much the public is indebted to Mr. Abington for the enjoyment of many beautiful objects—such as the one we have been describing, and many others upon which his highly-cultivated mind has been employed.

THE TEMPLER AND STUDY CAPS.—Perhaps there have been few articles of commerce of which a greater variety has been produced than of that which interests so many—the travelling-cap. Yet rarely do we meet one, the form of which is even tolerable. It was, therefore, with much pleasure we found our attention directed to a very manifest improvement—"invented," so to speak, by Mr. Powell, of Bond-street—which we have not yet seen equalled for a combination of elegance

and convenience. He calls it the Templer cap,—in consequence, no doubt, of its having been suggested by the ancient head-piece of the Knights-Templars, which it somewhat resembles.



It is, as our readers will perceive, of remarkably good form; thus supplying an agreeable contrast to the thousand and one "caps" which the various makers of London have produced. Moreover, it is very convenient; the flaps being made to let down or fold up according to the whim or the weather. We were so much pleased with this manifestation on the part of the maker of a desire to produce an improvement—an improvement derived from thought and taste—that we called upon him and submitted to him an example, which an accomplished artist had designed for us—copying the idea from the old Venetian coverings—of another cap, lighter in character and better designed for wear in the study. This Mr. Powell at once adopted—and has since made—calling it



THE STUDY CAP.—The reader will at once perceive that, mainly, it is an old acquaintance; he will see its like upon many heads of the fourteenth and fifteenth centuries; but it is well adapted to the purpose to which it is now applied. Its form is exceedingly simple and graceful. It is needless to say that in such matters, at all events, elegance is not a whit more costly than deformity. It is an agreeable object: there are no more stitches, nor is a larger quantity of material consumed, than would be required for the very ugliest of the many ugly things we find in the shop-windows of the Strand. The time is, we trust, at hand when that which is unsightly will find no more purchasers than are now found for that which is unsavoury or unpalatable; the eye is now in course of education, and it will ere long learn to reject that which will, first, afford no pleasure, and, afterwards, give positive pain.

Several communications have been sent to us which afford indubitable proof that the Fine Arts are influencing every class of British manufacture; and, what is perhaps still more cheering, the manufacturers are beginning to inquire how and where they can procure the aid of artists—whom they are willing to recompense in proportion to the immense profit that may be derived from a good design. It is thus in France; and thus its present pre-eminence may be accounted for. Upon this topic we shall have much to say in our next—resulting from a visit we have recently paid to several of the manufacturers of Paris.

THE PUBLICATIONS OF
MR. THOMAS BOYS.

We are pleased to welcome into the field of active labour one of the most judicious, experienced, and enterprising of our British publishers of prints. Mr. Boys opens "the season" with a series of highly interesting and valuable publications; and he has evidently selected the subjects and employed the engravers with a full knowledge that, in these days of universally advancing taste, those who would succeed must supply a very different class of work from that which would have "done well enough" some ten or twelve years ago. The forthcoming issues of Mr. Boys are calculated to aid the growing intelligence and appreciation of what is really good in Art. More than this, Mr. Boys seems to have been impressed with the soundness of a principle for which we have been long and earnestly contending—i. e., it is in Art as it is in Literature, TO PUBLISH CHEAP THAT WHICH IS MANIFESTLY EXCELLENT will, of a surety, secure a recompense for the publisher, while augmenting the sources of enjoyment and instruction available to the mass.* We long ago obtained the important aid of cheap Literature to forward civilization; let us have the equally useful co-operation of cheap Art! Already, in the provinces, there is a wonderful move in the right direction. Towns have become—*mirabile dictu!*—willing to tax themselves for the pleasure of looking at pictures; the moral and social tone of society must have largely improved even to suggest so new a step; how much better must the heart and mind become when Art has exerted its soothing and hallowing influences over both! It becomes equally the duty and the policy of our publishers to bear in mind the great and glorious changes that are taking place—that have already taken place—among "the millions" in Great Britain. The sale of prints will no longer be confined to the few; it will be extended to the many; but the prices must descend in proportion,—and they may descend without any sacrifice of excellence, inasmuch as a multitude of purchases will justify any cost of production.

We return to the approaching publications of Mr. Boys. We have before us six—announced for early publication; four of which are finished, and two very nearly completed. We commence our notice with

'DOCTOR JOHNSON RESCUING GOLDSMITH FROM HIS LANDLADY.' Painted by E. M. WARD. Engraved by SAMUEL BELLIN.

This is a work of the best class: it is in the truest sense "historical"—an example of "high Art"—Art exercising its highest privilege—to enlighten and instruct. The excellent and accomplished artist—foremost among the "rising" men of his time—is always self-thinking in his productions; not content to walk in the beaten paths, where everything to be found good has been described a thousand times, he searches out, to make familiar and popular, some incident upon which genius may be worthily employed. The circumstances under which Johnson rescued Goldsmith from penury and the pressure of immediate want, are, indeed, pretty well known; but they have been hitherto overlooked by Art. They are thus detailed by Boswell:—

"I received one morning a message from poor Goldsmith that he was in great distress, and begging that I would come to him as soon as possible. I sent him a guinea, and promised to come to him directly. I accordingly went to him as soon as I was dressed, and found that his landlady had arrested him for his rent, at which he was in a violent passion. I perceived that he had already changed my guinea, and had got a bottle of Madeira and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me that he had a novel ready for the press, which he produced to me. I looked into it and saw its merit, told the landlady I should soon return, and having gone to a bookseller, sold it for £60. It was 'The Vicar of Wakefield.'"

* Mr. Boys's project—which he terms a "Graphic Union"—will be best understood by referring to his advertisement. Our concern with it is only in so far as regards the excellence and cheapness of the works he is issuing,—and here we are bound, in common fairness, to give our testimony in favour of both.

Mr. Ward has succeeded to admiration in telling this touching story. It is detailed with remarkable force and effect; no portion of its interest is lost; the characters are exhibited—as if the two great men of England had sat for them: we fancy the rough diamond of literature actually before us, with rough manner and tender heart, bringing hope and consolation to one of the simplest and purest children of genius that ever became immortal. The contrast of expression is happily rendered: the thoughtful countenance of the critic; the anxiously fearful, yet hopeful, looks of the "poor author," who sees only in perspective a gaol, of which he is reminded by the close proximity of the bailiff and the heartless landlady, who, with the sympathising housemaid, make the group in the background. The picture has been justly classed among the most successful efforts of British Art; it went far to place Mr. Ward in his present position—very high among the rising artists of the country; and we rejoice to see multiplied so interesting and excellent a production. It has been worthily engraved by Mr. Bellin: there are parts of the work—the figure of Goldsmith in particular—which no mezzotint engraver could surpass. Altogether, then, this work may be safely described as cheap and good!

'THE LAST APPEAL.' Painted by FRANK STONE. Engraved by SAMUEL BELLIN.

The interesting picture attracted very general attention in the Royal Academy; and the engraving (not yet finished) promises to be of corresponding merit. It will be remembered that Mr. Stone has here pictured "the last appeal" of a broken-hearted lover to a young girl who cannot reciprocate affection. The meeting has been evidently accidental: it has taken place beside a cheerful fountain in the midst of happy scenery:—so much the greater, therefore, is the agony that follows the last—vain—appeal.

'THE DYING CAMEL.' From a drawing by HENRY WARREN. Engraved by W. R. SMITH.

This is a large print—too large for the subject, which is not of importance. It is, however, a line engraving, and one of high excellence; the engraver has obtained a rare degree of refinement. The picture will be remembered as one of the attractions of the Gallery of the New Society of Painters in Water Colours—the Society of which Mr. Warren is President. It tells a sadly pathetic story: a traveller with his camel perishing, for lack of water, in the desert. The subject has been treated with poetical truth; the look of the poor animal is especially eloquent,—as he foresees his doom, heralded by the vultures which gather from afar to the coming feast. One of them flaps his wings above—impatient even of the brief delay. The print will be a favourite with many. It is a work of high excellence—in reference to the work of either artist—painter or engraver.

'THE VILLAGE FESTIVAL.' Painted by Sir DAVID WILKIE, R.A. Engraved by E. SMITH.

This is a work of a very different class—full of buoyant rejoicing, it describes a village festival, where all is merriment. The picture is too well known to need description; it is one of the leading "gems" of our National Gallery; yet it has not, hitherto, been worthily engraved, although there exist of it a large mezzotint by Mr. C. Lewis, and a small line print by Mr. W. Finden. The production before us is not yet completed; it is, however, progressing favourably; and we have no doubt will be, in due time, an admirable specimen of British Art. If so, we shall have to thank Mr. Boys for placing at the command of the many a work that every true lover of Art will rejoice to possess. It is engraved "in the line manner"—equal in size to the largest of the works of Wilkie.

PORTRAIT OF HIS ROYAL HIGHNESS PRINCE ALBERT, AS FIELD MARSHAL. Painted by JOHN LUCAS. Engraved by SAMUEL COUSINS, A.R.A., and SAMUEL BELLIN.

This engraving is the joint production of Mr. Cousins and Mr. Bellin. It has been finished with remarkable ability by the latter, who bids fair to become the worthy successor of the best mezzotint engraver of the age. The reputation of Mr. Cousins is even higher on the Continent than it is in England. There are parts of this work—and we presume we may give the merit of them to Mr. Bellin—unsurpassed in modern Art. We should have been better pleased to have made up "the series" with another histo-

rical print; but as a portrait there could, perhaps, have been none more acceptable. It is strikingly like his Royal Highness; and a degree of interest is imparted to it by the truly English dress in which he appears, the glorious castle in the background, and the attendant, who reins in the impatient horse. The print may take rank among the best of its class, and is, perhaps, second to none that has yet been produced to render the nation familiar with a Prince with whom the British people are so completely identified.

'THE POOR TEACHER.' Painted by R. REDGRAVE, A.R.A. Engraved by W. GILLER.

Rarely has a print inculcated a higher lesson; seldom has an artist offered to mankind so valuable a contribution in aid of the cause of humanity. Who is there that can look upon this touching picture without listening to an eloquent appeal! The condition of the daily teacher in England has long been a scandal to society; happily the spirit of the age is labouring to lighten the load which poverty induces; nowadays the voice of the poor is, at least, rendered audible; the pen has made known the sufferings of the many—we have here a valuable proof of the mighty aid that may be afforded by the pencil. Such efforts reiterated may remove the reproach of treating poverty as a sin, and punishing it as a crime. The story is here told with singularly forcible effect: the pupils have gone out to play—a type of their unburdened minds is seen at the window, before which the shuttlecock passes. The Teacher awaits their return—saddened by her own heavy thoughts of uncheered and ill-requited labour. There is a letter in her hand—a notice of dismissal it may be; and tears are falling down a face prematurely grave. We have seldom, or never, seen a work that so thoroughly excites sympathy. It is in all respects well executed; the painting ranks among the most successful efforts of one of the best artists of the age, and it has been engraved by Mr. Giller with very considerable ability.

We have thus passed under review the six prints to which Mr. Boys refers, as composing his Graphic Union. Without at all referring to his plan, it has been our pleasant duty to describe these works as in all respects worthy. They are substantially good; and ought to have large success—we believe would have it, if produced without any attempt to obtain purchasers apart from the actual value of the things offered. We suppose, however, that in these days of active competition—bearing in mind the stimulus applied by the Art-Union of London—some novelty of project may be deemed expedient. We may have our doubts upon this subject; but they are not such as can in any degree interfere with our recommendation of the publications Mr. Boys is about to issue. It is above all things necessary that his productions—designed, as they are and will be, to make their way among the mass—should be so excellent in design and execution, and, above all, in moral purpose, that high influences may be at work through them, and that beneficial effects may follow—not only upon tastes but upon hearts and minds. It is with much pleasure we characterize these six prints as admirably answering the object in view.

We shall live to realize our hopes of seeing the humblest cottages of Great Britain—nay, of Ireland—depositories of FINE PRINTS! Let not the thoughtless smile or sneer. Art, which, when rightly and legitimately occupied, teaches a great moral and social lesson, and is the powerful auxiliary of virtue, is already making rapid way among classes who a few years ago cared for no enjoyments that were not sensual—often debasing. Art brings a healthy substitute for mere animal pleasures—wholesome instead of debilitating excitement.

This truth is already known to, and believed in by, those whom it most concerns; it will be, we repeat, the duty of the publishers to minister to this altered state of things. He will, perhaps, be the most fortunate who is the first to see the change, and prepare for it accordingly.

"The Royal Commission" is at one end—"Museums of Art" are at the other; happily there is a link which unites the two extremes; at present it is scarcely perceptible; but its results will be as unerring as those of the telegraph which brings London and Southampton within two seconds of each other.

VARIETIES.

THE ROYAL ACADEMY EXHIBITION will open on Monday, the 5th of May. It is not, we believe, expected to possess its usual attractions—many of our best artists having contributed to it little or nothing. The “rising members” of the Profession will therefore be likely to be favourably circumstanced. No doubt the paucity of works of high interest is attributable mainly to the fact that several leading painters have been “at work” with a view to the new Palace at Westminster. We shall devote a *whole number* of the ART-UNION to a REVIEW of the EXHIBITION; the part for June will consequently be a double part—although the two parts (Nos. 81 and 82) will be stitched together. Our object will be to give some notice of *every work of interest and merit* hung upon the walls of the Royal Academy; and we trust we shall not be considered presumptuous if we express our design to submit it to the public as a practical guide to the Exhibition. In the ordinary catalogue of the Academy it is, of course, difficult to distinguish the works that claim—or demand—attention; and, as it often happens that visitors are unable to devote sufficient time to examine the whole collection, not unfrequently, the pictures which ought most to be looked to are passed over without scrutiny. We believe our “notice” (commencing with the beginning of the catalogue, and going regularly through the whole of the rooms) will be such as to enable the visitor to see all the works that ought to be seen. And we hope our character is sufficiently established for integrity to justify our making this announcement, that our “Review” will be designed as a COMPANION to the EXHIBITION.*

THE COLLECTION OF ROBERT VERNON, Esq.—We are authorized to state that it is the intention of Mr. Vernon to open his gallery, to artists and lovers of Art, on the 12th of the present month of May, and to continue it open until the 11th of August—three months. Visitors will be received on Mondays and Thursdays. The numbers admitted must be necessarily limited; last year the only inconvenience (and we rejoice to record that it was the *only* inconvenience) sustained arose from the occasional over-crowding of the rooms. Cards will, therefore, be issued for each day, and be admissible only on the day fixed; and there will not be a larger number issued than can be conveniently introduced. We are honoured by being made a medium through which this exceeding treat may be obtained; and shall gladly forward cards to such persons as may be anxious to enjoy it—foreigners and artists from the provinces more especially. We shall be, of course, restricted as to the number we shall be privileged to send; and hope that those who can obtain them through other channels will bear in mind that we are likely to have a larger demand than a supply. We trust Mr. Vernon's noble and liberal example will be followed. He has conferred incalculable benefit on British Art—not only by the generosity and judgment exhibited by him in his purchases (we believe there is not a picture in his gallery that has been bought “through a dealer”—his whole collection having been received direct to his mansion from the artists' easels), but by making known at home and abroad the merits of our British painters. We know that many amateurs of the provinces have been led, in consequence of opinions here formed, to give “commissions”; and we have abundant proof that the fairer and juster criticisms we now receive from Germany—together with a more rational belief in our capabilities, which is making gradual way in France—may be attributed mainly, if not solely, to the visits paid by foreigners to this gallery—a gallery in which are gathered together the best works of the best artists of the age and country. Long may Mr. Vernon live to enjoy the great work he has achieved; but long after he is in his grave the effects of his wise liberality will be felt by British Artists and British Art.

* We have been urged to issue it before the end of the month; but this is impossible: it is only after repeated visits that a fair judgment can be formed; and the time required to write the remarks upon so many works must be very considerable. The first day—a day of pushing and driving—always goes for nothing; yet it is the only day which nine “critics” out of ten are enabled to devote to the subject. The Royal Academy prevent any after visits from being useful to artists, or instructive to the public.

RICHARD DADD.—It is not generally known that this unhappy young man is at present in Bedlam, having been removed to that hospital from Maidstone. He is in good health; and we have lately seen some drawings recently executed by him, which exhibit all the power, fancy, and judgment for which his works were eminent previous to his insanity. They are absolutely wonderful in delicate finish. They consist principally of landscapes—memories of eastern scenes, or wrought from a small sketch-book in his possession. One is, however, of an avenue of close box-trees, terminated by the tall gate of a mansion. It is a marvellous production—such as scarcely any of our living painters could surpass. This drawing was, we believe, produced within the last few weeks. Two or three of his productions indicate the state of his mind. One describes a castle shattered by lightning; underneath is written “The wrath of God.” Others contain brief written descriptions (on the backs) in oddly-mingled French and English. A short time ago one of poor Dadd's early artist acquaintances happened to be passing through the ward, with a portfolio under his arm. It was his intention to have avoided recognition. Dadd, however, saw and beckoned to him; and, on his approaching, said, “What brings you here; have you killed anybody?” He then requested to examine the contents of his portfolio, and went carefully and critically through the several drawings, pointing out defects and merits in each with singular judgment and accuracy. He continues very reserved, holding little conversation, and seeming to shun, as far as possible, all intercourse with mankind. A few weeks ago one of his most intimate friends visited him. He refused at first to see him; and when the keeper introduced him by saying, “Surely he is one of your friends,” poor Dadd turned away, shrugged his shoulders, merely uttering the word “Friends!” On the whole, however, he cannot be said to be unhappy; for, although he by no means forgets his father's death, he continues under the full conviction that he was a fiend by whom he was persecuted. Yet this seems to be the only delusion under which he labours.

J. BRITTON, F.S.A.—It is in contemplation by some personal friends of Mr. Britton, in conjunction with others who are cognizant of his services, to “testify by some public acknowledgment the debt due to him from all who are interested in our ancient architectural glories.” To this testimonial we shall very gladly contribute. Few men have been more useful in their generation. Mr. Britton was a brave and zealous preserver of our national antiquities, when the duty was neither so simple nor so creditable as it has since become. Architecture and archaeology owe him much—he has worked long and ardently for both: a veteran in the cause of Art, he retires from the contest only when the victory has become certain and easy. His experience extends, we imagine, over half a century: fifty years of “hard work” have, we trust, secured him sufficient to make the downhill of life of facile descent; and the object contemplated is only some unequivocal sign that his amiable qualities, his kindly disposition, and his ready zeal to communicate information, have their just influence upon a very large circle of friends; while those who know him only through his numerous works—every one of which has been more or less beneficial to his country—will be equally willing to aid in adopting some mode of recording their sense of his services. Such episodes in a life of labour are not only salutary rewards; they act as direct encouragements to honourable exertions, and are stimulants to useful energies. In this country “the public” does that which Governments do—wisely and honestly do—elsewhere.

THE DIORAMA.—The new picture at the Diorama is a view of Heidelberg under two effects—one of winter midday, and the other of summer—the time evening. Many circumstances combine to render this view one of high interest. The Castle of Heidelberg, which was anciently the residence of the electors Palatine, and presenting the character of a palace and a fortress, is now a ruin, having been set on fire by lightning in 1764, since which time it has never been restored. The view is taken from the heights below the ruin of the castle, which rises on the left, and from this point we look down upon the town and the flat country beyond, through which winds the river Neckar that washes the walls. The winter effect is admirably described and much heightened by

the device of a fall of snow, contrived with a great appearance of reality. The change from winter to summer is most skilfully effected, and when perfect presents an aspect of the richest summer luxuriance, contrasting most powerfully with the character of the preceding view.

THORWALDSEN'S STATUE OF LORD BYRON.—This monument, of which so much has been said and written, will at length find a resting-place in the library of Trinity College, Cambridge, after having remained upwards of twelve years in the cellars of the Custom-house, during the whole of which period it has been more or less—as well from its own particular history, as from the great name to which it is dedicated—an object of public solicitude, which of late has increased in consequence of the death of two individuals, the name of one of whom is associated more nearly with it than is usual in his position, while that of the other will be remembered with various feelings in connexion with the monument of Byron—we mean the decease of the amiable sculptor himself, and of the late Dean of Westminster. An extract of a letter from Stockholm, which appeared in a German paper, among other matters in reference to Thorwaldsen, stated that his executors reclaimed the statue of Byron, and at the same time some improbable statements appeared in our own newspapers in reference to the work. It was hoped that on the death of Dean Ireland the objection to its admission to Westminster Abbey might be set aside, but his successor is unwilling to impugn his decision by a reversal. These events have perhaps had the effect of causing a destination to be determined upon for the work; at least they have been the means of reviving throughout Europe the circumstances of its execution and exclusion from Westminster Abbey. The monument is temporarily deposited in the studio of Sir Richard Westmacott, and is the property of a body of subscribers, friends and admirers of Byron, by whom the commission was offered to Chantrey, who declined it in consequence of the inadequacy of the amount subscribed. It was then proposed to Thorwaldsen, who at once undertook it, agreeing to receive the sum collected. Many statements have been current as to whether Thorwaldsen did or did not receive remuneration for the work. It is mentioned as a fact that he received the subscription, and set about the monument in admiration of the poet, and in gratitude to his country, for he bore in mind that, while almost despairing, and yet a young artist, he was about to return to his own country from want of employment in Italy—the first commission he received was from the late Mr. Hope. The statue is life-sized, and represents the poet seated on the fragment of a ruined temple, with his left foot resting on the broken shaft of a column, while on the left, low down, is a skull, and above that the Athenian owl. The head seems to have been worked out from the portrait by Briggs, with the addition of age. In a posthumous work of this kind, had the artist perfectly succeeded, his work had been a miracle of Art: the defects, therefore, are not his, but those of circumstances. The forehead is heavy, and wants the refined modelling which distinguished the head of Byron, nor is the mouth moulded into that expression of which even years could not deprive it; the hands also are somewhat coarse, and by no means worthy of the compliment paid to those of Byron by All Pacha. The attire of the figure is a frock-coat, over which is thrown a cloak; in the left hand is a volume superscribed “Childe Harold,” and the right holds a pencil or style up to the mouth, as if he were busied in composition. As regards the destination of this statue, it is deeply to be regretted that the monument of Byron has not found a resting-place in the metropolis.

PRESENTATION TO GEORGE JONES, Esq., R.A.—One hundred of the students of the Royal Academy commemorated the close of the academic season by presenting to George Jones, Esq., the Keeper of the Royal Academy, a silver Etruscan Tazza. Their object was to express their gratitude to the Keeper for “his undeviating kindness of manner, and his affectionate regard to their interests, progress, and success.” We borrow the following details from our excellent contemporary, the “Literary Gazette”:

“Mr. Jones (who was supported by his oldest friends, Messrs. Etty, B.A., and Mulready, B.A.) replied that he had always devoted himself with pleasure, and with all his energies, to fulfil the honourable post to which the

Academy had elected him in preference to Mr. Mulready, who, forty-five years ago, was the first to take notice of him when, friendless and unprotected, he entered that school; but who would have given him every support, had not the assiduity and gentleman-like bearing of the students always been so much a source of gratification to him as to render such a token as the present unnecessary as unexpected. Mr. Jones concluded a long and very pathetic speech by expressing his hope that on the deathbed his senses might recall this effusion of the attachment of the young men who surrounded him. The presence of Mr. Mulready, so honourable on this occasion both to himself and to Mr. Jones, elicited the most animated demonstrations from the excited audience."

There are few gentlemen more esteemed and respected than Mr. Jones. His manners are peculiarly bland, courteous, and impressive; a kind and amiable disposition is, indeed, obvious in all he says and does. We cordially rejoice to record this tribute—honourable alike to the givers and the receiver. Such proofs of grateful appreciation of services rendered are, unhappily, far too rare!

A CASE OF DEEP DISTRESS.—We regret the necessity that compels us this month to notice a case of extreme distress, arising from the death of Mr. John Moore, a portrait-painter of much merit and some celebrity, and who enjoyed extensive provincial patronage; but a family of seven children prevented his accumulating anything to provide for the hereafter of those he so tenderly loved. An illness of forty-eight hours rendered his wife a widow and his children fatherless. Mrs. Moore exerted herself for many months after her bereavement to establish a boarding and lodging house, and devoted to this object the various sums that were generously bestowed by some who knew her in her "better days;" but the undertaking failed, and she and her children have endured privations, which they cannot combat against much longer. She is most anxious to obtain admission for one or both of her youngest boys into an orphan asylum; and if, by any means, some of her children could be provided for, she could then exercise her accomplishments, or obtain a situation to help the others forward; but at present her health and spirits are bowed down by the awful distress which paralyzes exertion, and her health has been impaired by her sufferings. Any donation, addressed to her at the publishers of the ART-UNION, 186, Strand, or to the care of Mrs. S. C. Hall, the Rosery, Old Brompton, will be most gratefully acknowledged. Mrs. Hall will gladly communicate any further information that may be required, and give references to others who are cognizant of all the circumstances connected with this most distressing case.

MR. PHILLIPS, R.A.—We lament to record the death of this accomplished portrait-painter, one of the oldest members of the Royal Academy. He has been gradually failing in physical strength, and his eventual recovery has been long unlooked for. Mr. Phillips was a Trustee of the Academy.

THE LATE SIR AUGUSTUS CALCOTT.—The works in oil of this accomplished artist have been—in conformity with a wish expressed in a codicil to his will, that they should not be sold by public auction—disposed of among his personal friends. With this view they were exhibited, at his residence in Kensington Gravel-pits, to a select few; prices were affixed to them; and they were all purchased at once. They numbered 82; several of them were finished works; but the majority were "sketches"—early sketches exhibiting amazing power, and which afforded a contrast disadvantageous to the later style of the accomplished painter—six were purchased by his Royal Highness Prince Albert; eight were reserved by the family; and the remainder were purchased by various amateurs—a preference having been given to the noblemen and gentlemen by whom the artist had been "commissioned." They brought large, very large, prices; these prices were, however, fixed by the auctioneer, who will, during the present month, dispose of the collection of water-colour drawings.

MR. WESTMACOTT, A.R.A., has delivered a series of lectures "On the History and Practice of Sculpture," at the Royal Institution. They have, we understand, given unmixed satisfaction; but, as our space does not permit our reporting it at any length, we might do harm rather than good by supplying a slight abridgment of it.

ACCIDENT TO A SCULPTOR.—We lament to learn that a model which Mr. Timbrell (the Academy student in Rome) had shipped for England, with a view to the approaching Exhibition,

has been lost by the shipwreck of the vessel in which it had been embarked. This is to the artist a deplorable misfortune, and one that calls for the warmest sympathy. Those who have seen the work describe its merits in glowing terms—as sustaining high hopes of the sculptor's fame.

FOREIGN AGENCY.—We have the pleasure to advise such of our readers as have intercourse with the Continent, or require information concerning the thousand and one matters which, however interesting and important, are terribly harassing and embarrassing to travellers, that all their purposes may be attained through the agency of Mr. J. F. Chinnery, of 67, Lower Thames-street, in London, and Mr. E. Rutter, of No. 10, Rue Louis-le-Grande, in Paris. We write from practical experience, having lately had the aid of these gentlemen in certain weighty matters, and having found it highly advantageous in all respects. They are both agents to the "Government School of Design." Mr. Chinnery has been long established and requires no word of ours to promote his interests; not so, perhaps, Mr. Rutter, whose establishment is of comparatively recent date. It is our duty to describe his ready zeal, obliging and courteous disposition, and thorough knowledge of all matters appertaining to commerce in Paris—together with matured experience in connexion with Art—as of high importance to the tourist in France. We recommend to his Bureau all who require the assistance of a competent man of business, an intelligent guide, and an upright adviser in their transactions with the French.

THE EXHIBITION IN PARIS.—The Exhibition will close about the middle of May; circumstances induce us to postpone our Report until next month. We shall then be enabled to introduce into it a series of woodcuts of the principal pictures it contains; and a lithographic print after a picture by some leading artist of France. The former we have borrowed from M. Dubochet, by whom they have been published in "L'Illustration, Journal Universel,"—a work which ought to circulate largely in England; of the latter we have obtained the required number of specimens from M. Challamel, who has published the best examples of the several "Salons" of late years, and who permitted us to select the choicest of the series. One of the woodcuts will be of Horace Vernet's famous picture—"The Taking of Smala."

DR. WOLFF.—Amid the multifarious business which presses upon Dr. Wolff, his mornings, from the early hour of a little after eight o'clock, are much occupied in sitting simultaneously for a bust and a portrait—to Mr. Butler for the former, and to Mr. Brigstock for the latter. In the portrait he is painted in full canonicals. The sittings are given at Dr. Wolff's residence in Half Moon-street, and last from the hour mentioned until about twelve; but under many disadvantages to the artists, from the lengthened interruptions of numerous visitors, the necessity of reading and answering letters, &c. &c. Both works are advanced, though far from completion, and promise well as regards likenesses of the far-famed traveller.

THE LAST STATUE OF "THE DUKE."—Count d'Orsay has received from the Duke of Wellington a commission to execute a small equestrian statue of him in silver, which is intended as a family heir-loom. The period of life at which the duke will be represented will, we believe, be that of some thirty years ago. The figure, it is supposed, will ride about a foot and a half high, and the work will form a companion to the Napoleon of Count d'Orsay.

THE TALBOTYPE.—We have called attention, more than once, to the really wonderful results of Mr. Talbot's invention, now known by the above name. The invention is applied to portraiture by M. Claudet, at the Royal Adelaide Gallery, who has arrived at a high degree of perfection and certainty in producing portraits by this process. We have from the first augured the best results from Mr. Talbot's invention, and the excellence of these reflections justifies our observations.

SHAKSPEARE.—A manuscript has just been published by the Shakspeare Society, which will, probably, create more general interest than any work yet issued by that body. It is a copy of "Henry IV.," contemporary with the time of Shakspeare, containing numerous variations from all printed editions, and, in some instances, additional passages inserted, which, even if not by

the poet himself, are curious and worthy of observation. When we consider that, notwithstanding all the talent and research that have been displayed in illustrating the works of Shakspeare, no discovery of this kind has yet been made, the importance and curiosity of so early a copy cannot fail to render it of great interest. It has been produced under the care of Mr. Halliwell, F.R.S., one of the Council of the Society.

FREE-TRADE BAZAAR AND EXPOSITION OF THE PRODUCTS OF BRITISH INDUSTRY.—We are no politicians; our journal has ever kept clear of connexion with party, and it is, therefore, hardly necessary to say that, in noticing the great exhibition announced to be opened at Covent Garden on the 8th of May, we make no reference to, and avow no opinions connected with, the object the bazaar is designed to promote. We must, however, express our regret that this first attempt to get up a national exposition of the varied products of British industry should be made in connexion with any political party, and should be associated with the trading purposes of a bazaar; we could wish the Government to have done that which the League is attempting to do. We must, however, do the gentlemen who have undertaken the task the justice to say that they have set about their work in a generous and liberal spirit. The decorations of the theatre are of the most gorgeous and tasteful character, and the *coup d'œil* presented to the spectators on their entrance exceeds, in pictorial and artistic effect, any exhibition that has ever been opened in Europe. The whole house is thrown into one vast Gothic Hall, lighted through a transparent ceiling richly decorated, and by an illuminated window having all the effect of the best stained glass. We shall take care to have an account of the most remarkable articles displayed prepared for our next number, in the hope that either the Government, or an association of the patrons of Art formed for the purpose, may be induced by this experiment, to take measures for getting up a truly national Exposition of British manufactures.

THE ART-UNION ANNUAL.—We are requested to state that the necessity for careful printing will prevent the issue of this work until the end of May. We have seen several of the prints, and willingly bear testimony to the satisfactory manner in which the work is proceeding; it will be a pleasant and useful assemblage—a sort of graphic catalogue—of prints which many will consider a valuable acquisition.

ANASTATIC PRINTING.—A lecture was delivered at the Royal Institution on Anastatic printing by M. Faraday, Esq., F.R.S., on the 25th of last month, a notice of which will appear in the next number. The attention of Dr. Faraday was, we believe, directed to the subject from having seen a notice of the invention in the ART-UNION.

THE GOVERNESSES' BENEVOLENT INSTITUTION.—The anniversary dinner of this admirable institution has taken place, and was supported, as it deserved to be, by many of the most distinguished persons in the country. There is no "charity" that more urgently demands public sympathy and aid. The duties of a governess carry her at once into the interior of all our domestic arrangements—to her we mainly owe the "characters" of our children—on her in a great degree depends their future. We have it in our power to remunerate her for the time, and the mere knowledge she bestows, but we cannot repay the care, the affection she lavishes upon the treasures God has given us, except by a return of that care and that affection to her. It is a great privilege to be able to make a provision for the old age of those who cared for our childhood, and that at a trifling sacrifice. And the teacher must not lose sight of the fact that she has the power to secure an annuity to herself by regular payments of small sums. We look to this institution under its present management to effect a complete revolution in the position and treatment of governesses, rendering them more active, more conscientious in the discharge of their duties, from the knowledge that their exertions are appreciated and will be rewarded, not only by the stipulated pounds, but by a recognition of the value of their services, and a provision against the distress which, even within our observation, has driven so many highly-educated and sensitive gentlewomen to the madhouse, the workhouse, and the grave!

PICTURE SALES OF THE MONTH.

The numerical amount of pictures sold by public auction is, for the month past, as stated below:—

March 26. Jones	156
27. Izod	89
28. E. Smith	80
29. Christie	129
April 1. Phillips	119
2. Jones	101
3. E. Smith	180
4. Thomas	79
5. Jones	72
6. Christie, "Lord Beauchamp's"	124
7. Idem, another collection	37
8. Phillips	81
9. Debenham	131
10. Jones	439
11. Christie, "A. Geddes, A.R.A."	154
12. Idem, do.	137
13. Foster	67
14. Idem	132
15. Idem	102
16. Idem	113
17. Idem	185
18. Jones	37
19. Debenham	64
20. Christie, "Lord Powerscourt's"	191
21. Phillips (Polish Lady of rank)	
Total	2921

This amount is independent of those sold in houses where the furniture is also disposed of by auction. The walls of a house, No. 12, Chesterfield-street, May-fair, were covered with pictures of the most inferior sort; some in the drawing-room even hung up by common hempen cord, a very suspicious-looking matter to occur in a residence in that neighbourhood. Almost every decent house now boasts among its contents offered for public sale a selection of fine paintings; these we purpose to abstain noticing.

The great mass of the preceding may, as works of Art, be justly designated "trash." There has been no lack of the adjunct of great names to pitiful daubs, nor even of gaudy and gorgeous frames to cobbled-up *chef-d'œuvres* of doctoring. Some even of this kind were protected by plate-glass over the muddled surfaces of nicknamed Raffelles and Carlo Dolces. The Italian names seem coming more to market: that of Murillo is very much in the ascendant, probably from an increased facility of manufacture by the numerous engravings after his works now publishing on the Continent; of which 'The Ascension of the Virgin,' engraved by Bridoux, after the little picture in the Louvre, appears a favourite, as no fewer than three *undoubted originals* of this same subject, and gorgeously framed, have appeared in the last month.

These sales are variously stated as property of a gentleman; taken under an execution, and removed for convenience of sale; also, under an execution, removed from Cumberland-place; the collection of a Polish lady of rank deceased, &c. &c.

April 5, at Messrs. Christie and Manson's, among the pictures of the late Lord BEAUCHAMP, were sold some tolerable portraits; we may enumerate the following without vouching for the authenticity of the respective masters. 'Prince Eugene in Armour,' half length, Kneller, £13 2s. 6d.; 'Gaston, Duke of Orleans,' whole length, French school, 31½ gs.; 'Idem,' 'Marquis de St. Mars,' £10 10s.; 'Portrait of Sir Philip Sydney,' Zuccaro, whole length, £16 16s.; 'Philip Herbert, Earl of Pembroke,' half length, Jansen, £21; 'Charles I. in Armour,' half length, Stone, £34 13s.; 'Henrietta Maria,' ditto, £18 18s.; and 'Robert Dudley, Earl of Leicester,' half length, Zuccaro, 20½ gs. The other pictures were of no consequence, as will be imagined when two which bore the cognomen of Rubens sold respectively for £3 5s. and £3 10s., and a Titian for £6; one only, a portrait of a lady in a black dress, said to be by Rembrandt, brought 101 gs.; it was certainly a beautifully-painted head. A large landscape, and very well painted, attributed in the catalogue to Ruysdael, and boasting therein of four lines of description, was sold for 30 gs. The name of J. Ruysdael was boldly painted on it; the picture is probably a pastiche of old Peter Reinagle. It would be curious to know what sum it cost to get into Lord Beauchamp's collection; or what sum it may cost some future possessor of originals, with the previously-acquired distinction of having been in the collection of a nobleman.

On the same day AN ANONYMOUS COLLECTION was also sold by Messrs. Christie and Manson. A large historical picture by J. Opie, R.A., painted by him for Boydell's Shakspeare Gallery, sold for £16 only; and Pocock's great picture, representing the 'Naval Fight and Victory on June 1,' brought £33 12s.—Lot 74, D. Teniers, 'A Winding River with Trees, and Figures fishing,' engraved by Major, brought £140 gs. The figures had every appearance of being a genuine work of D. Teniers; the landscape most likely from the pencil of Van Uden.—Lot 69, same sale, 'A Horse in a landscape, with a Chateau in the background,' Paul Potter. It would be very extraordinary if so important a work as this had ever been executed by Paul Potter, and remained unknown to the historians of Art; all his recognised pieces are small, with the exception of the famous 'Bull,' in the Royal Collection at the Hague, to which it would seem a "pendant." The above is a very large picture, representing a dark grey horse, the size of life, on an acre of canvas: it was signed in the corner in large letters, "Paulus Potter, fecit." The auctioneer, in introducing this lot, said—"I hardly know how to

ask you a price; of its originality I have no doubt; say 300 guineas, 200 guineas, or your own price; you may ask anything you please for it, only find a place to show it; put it into a caravan and take it into the country for exhibition, you may always ask 300 or 400 guineas. I do not know what the trustees can be about, but really such a picture is worthy a place in our National Gallery." It was sold for £131. The following colloquy, which took place in the room, may possibly enlighten some of our country readers at a future day, when the wonderful horse of Paul Potter makes the tour of the provinces:—"Well, what does M. want with the picture? he has just bid £130."—"Want! why, there are three or four of them in it."—"What are they going to do with it?"—"Take it into the country, to be sure, and gag it well; they'll make a safe hundred apiece of it."

The sale of the effects of the late ANDREW GEDDES, A.R.A., took place at Messrs. Christie and Manson's on April 8, and five following days. It consisted of his own finished and unfinished works; a collection of ancient pictures, drawings, copies of pictures by himself, prints, books on art, armour, draperies, and all the "materiel" of the studio of the accomplished painter. The prices obtained for his own works were sufficiently unsatisfactory, excepting for his copies after the old masters. Nevertheless, the sale must have produced a large sum altogether, many of the Rembrandt etchings bringing good sums. The sale lasted six days; and, as the proceeds of the two days when the pictures were sold amounted to £4534 13s. 6d., it must altogether be a very ample provision for his widow. His own works consisted of portraits, finished and unfinished; landscapes and historical subjects; besides several very large and small copies of celebrated pictures, principally of the Italian school. Of this class the No. 693 of the catalogue, being a copy from the picture by Titian of 'Sacred and Profane Love,' in the Borghese Palace, was withdrawn from the sale, being purchased privately by the Royal Academy. This alone is a proof of the excellence of these copies. Many of them fell into the hands of dealers, therefore we subjoin a list of the copies, with the prices they were knocked down at, as a beacon to future collectors, lest any of them should be hereafter attempted to be palmed off upon the uninstructed votaries of ancient Art possessing more wealth than knowledge. Of the portraits the prices averaged £2 or £3 apiece; some, very slight or unfinished, brought but a few shillings. The portrait of 'Judah Cohen, Esq.,' brought the highest price—£10 10s.; a whole length of the 'Misses Lindsay,' beautifully painted, 9½ gs.; 'Mrs. Lane Fox,' the same, No. 592, described as 'The Queen, in her robes,' whole length, sold for 10½ gs.; it was not a portrait of her Majesty, but only a female figure, size of life, habited in the royal robes. Mr. Geddes painted it to adorn some public institution, and had advanced it ready to be honoured by a sitting from her Majesty for completion, when death deprived him of the high distinction. No doubt it will now receive an apocryphal likeness from the numerous prints that exist of her Majesty's countenance. Of his own original pictures the following are some of the prices:—No. 553. 'The Circassian' (small), 10½ gs.—No. 557. 'The Fatigue,' 14½ gs.—No. 561. 'An Italian Girl with an Egg,' 10½ gs.—No. 557. 'Contemplation,' exhibited, 28 gs.—No. 598. 'A Broom Girl,' exhibited, 14 gs.—No. 572. 'The Spanish Girl,' exhibited, 24 gs.—No. 574. 'Rembrandt, Titian, and Van Dyck,' in one picture, £4 15s.—No. 576. 'A Child with a Dog,' exhibited, 14½ gs.—No. 578. 'Mercury and Argus,' in a rich landscape, exhibited, 85 gs.—No. 581. 'Le Beau Temps,' exhibited, 29 gs.—No. 592. 'Giorgione and his Mistress,' 57 gs.—No. 595. 'Christ with the Samaritan Woman,' gallery size, 33 gs.—No. 588. 'L'Allegro,' exhibited, 14½ gs.—No. 593. 'The Circassian,' whole length, 25 gs.

Copies by Mr. Geddes from Old Masters.—No. 598. Van Dyck, 'A Man's Head,' and 'Titian's Daughter,' 8s.—No. 599. Van Dyck, 'The Canon of Antwerp in a Black Dress' (small), £2 2s.—No. 601. Van Dyck, 'The Infanta Isabella,' from the original in the collection of the Earl of Hopetoun, £4 8s.—No. 601. Sir J. Reynolds, 'Portrait of James Coutts, Esq.,' £1 1s.—No. 602. Wilkie, 'Henry Duke of Buccleuch,' £4 4s.—No. 603. Jordans, 'The Satyr and Traveller,' £1.—No. 604. P. Veronese, 'The Martyrdom of St. George,' £9 9s.—No. 606. Titian, 'The Entombment,' from the picture in the Louvre, £18 18s.—No. 607. Rubens, 'The Wolf Hunt,' £19 19s.—No. 608. Titian, 'The Concert,' £13 13s.—No. 609. Titian, 'His Mistress,' £6.—No. 610. Correggio, 'The Madonna della Scudella,' £26 5s.—No. 611. Rembrandt, 'Bathsheba,' £49 7s.—No. 612. Ruysdael, 'A Sea Piece,' £12 5s.—No. 660. Giorgione, 'Giorgione and Family,' 55 gs.—No. 661. Titian, 'Flora,' 37 gs.—No. 663. P. Veronese, 'St. John Preaching,' 75 gs.—No. 664. R. Veronese, 'St. Helena,' 65 gs.—No. 653. Titian, 'Diana and Actæon,' from the picture in the collection of Lord Francis Egerton, 350 gs.

Pictures by Old Masters.—No. 631. Rubens, 'The Archangel Michael drawing down Discord from Heaven.' A finished sketch for one of the compartments of the ceiling at Whitehall. 81 gs.—No. 641. Titian, 'His own Daughter in a rich dress,' 180 gs.—No. 643. Van der Helst, 'A Lady seated, in a black satin dress, a Child standing near with fruit.' A capital picture. 57 gs.—No. 645. Rembrandt, 'His Mother plucking a Fowl.' Engraved by Houston. 310 gs.—No. 659. Pontormo, 'Venus and Cupid.' In the 'Vita di Pontormo,' by Vasari, it is said that Michael Angelo designed the cartoon, from which this picture was painted by Pontormo, for his friend Signor Bettini. The original cartoon, by Michael Angelo, is in the royal collection at Naples; and this is presumed to be the picture painted as above described. The composition and drawing were in the

grandest style of Art, the figure of Venus bearing a very remarkable analogy in its posture to that divine fragment of Grecian skill, the statue called the 'Ilysus,' from the pediment of the Parthenon, now in the British Museum. The final bidding was 340 gs., and the purchaser's name 'Carignano.'—No. 651. N. Poussin, 'St. John in the Isle of Patmos.' From Sir Simon Clarke's collection. 350 gs.—No. 659. Schiavone, 'Christ disputing with the Doctors,' 430 gs.—No. 653. Schiavone, 'The Holy Family, attended by Saints,' 490 gs.—No. 658. Paul Veronese, 'The Baptism of Christ,' cabinet size, 145 gs.—No. 656. Sir Joshua Reynolds, 'Kitty Fisher, with Doves.' This is the second picture so named which has made its public appearance this season, and a third of the same subject was exhibited at the British Institution two or three years ago. Which may be the legitimate issue of Sir Joshua's palette we leave to the connoisseurs to determine. This last appears to us the preferable picture of the three: the drawing of the features being more elegant and, if the term is allowable, more ladylike. It is less strong in colour, and has, consequently, less of Sir Joshua's unfortunate tampering with the palette in the flesh tints.

On Saturday, the 10th of April, Messrs. Christie and Manson sold the collection of pictures of the late Lord Powerscourt, by order of the executors. It was stated that this was a collection made by his lordship, principally during his residence in Italy, and that he had paid hundreds of pounds for pictures which produced now relatively but tens. It was lamentable to witness the abuse of great names upon such very equivocal specimens. It is another proof, alas! too frequent of the waste of property in purchasing works of the ancient school without a corresponding knowledge of their genuineness and excellence. We add a sample of the names and prices together:—No. 9. Domenichino, 'Five Saints,' £5.—No. 16. Guercino, 'Telephone,' £14.—No. 21. Mola, 'Magdalen Reclining,' £3 5s.—No. 33. 6. di Pesaro, 'Holy Family,' £5 5s.—No. 45. Guido, 'St. Peter,' £14 10s.—No. 48. Giorgione, 'David,' £15 15s.—No. 51. Guercino, 'Neptune,' £5.—No. 57. Guido, 'St. Joseph,' &c., £4. The foregoing may produce a painful smile at the credulity of picture-buyers. The only pictures of any interest are the undernamed:—No. 60. J. B. Coneylia, 'The Virgin and Child' in a landscape; a remarkably bright picture, undoubtedly owing its preservation to the original purity of its tints; beautifully painted, but unfortunately the mouth and cheek of the Virgin had been much repainted: sold for 52 gs. to Mr. Conyngham.—No. 61. 'The Last Supper,' ascribed to Tintoretto. A picture containing numerous figures of the size of life: the picture, at least 20 feet long, and proportionally high, painted rather in the manner of the Venetian school for colour, but very feeble in every other respect, 48 gs.—No. 63. Tintoretto, 'St. Mark Preaching.' This was rather a better picture, probably painted for a ceiling, from the foreshortening of the figures. Sold for £13 13s.—No. 64. Florentine, 'The Virgin and Child enthroned in Heaven, with St. John the Baptist and other Saints.' A large upright picture, evidently an altarpiece. Mr. Christie said that he had received a letter from a gentleman acquainted with the circumstances of this picture, who assured him that, although attributed in the catalogue to the Florentine school, it was painted by Andrea Sacchi, acquired by the late Lord Powerscourt forty years since, when in Italy, from the Camaldolese Convent at Naples; and where a copy of this picture now replaced the original. It was also stated to have been exhibited some years ago at the British Institution, and then to have been highly considered. Sold for 90 gs.; purchaser's name, Morant.

We now approach one of those painful and disgusting exhibitions which are too frequent in what is called the picture trade. It is a lot of 124 pictures, stated to be sold by auction, by order of the "representative of a Polish lady of rank," by Mr. Phillips, at his Gallery, No. 73, New Bond-street, on Tuesday, the 23rd day of April. The long standing of this house, its first-rate situation, its extensive premises, and long-established respectability would, we should think, be some guarantee that so scandalous a statement as that the pictures are the collection of a Polish lady of rank would never have been blazoned forth to the public. We know the name of the person to whom they belong, a *ci-devant* lawyer, formerly mixed up with theatricals in London, but who has of late years resided on the Continent, where he collects during the year, and makes an annual appearance at Phillips's Rooms with the produce of his collecting, always announcing it as that of the Baron A., the Count B., Myrheer von C., &c. &c. &c., and now a "Polish lady." Being himself an amateur artist, his yearly leisure is occupied in altering, painting up, painting in additions, adding tones by glazings, and vamping these scandalous daubs to the barefaced and botched condition in which they are now presented. What rendered his exposition more disgusting was, that the majority of the pictures are named belonging to the French school—as Watteau, Boucher, Laveret, Grouze, Chardin, Baudoin, &c.—displaying a gathering of impurities in subject recoiling to decency, of which lot 55, called 'The Nuptial Couch,' was one of the most indecent representations ever concocted by the most viciously disposed mind; and some English ladies were in the room viewing the pictures when we were there. We shall in our next give further particulars of the sale, and rather fully report the speeches of the auctioneer upon this somewhat singular occasion.

[We have made some arrangements to receive regular reports of such sales as take place in Paris interesting to the English reader.]

THE COLLECTION OF CARDINAL FESCH.—ROME, April 14.—I beg to forward you a few scrambling notes respecting the sale of pictures of the late Cardinal Fesch, which commenced on the 17th of March, &c. The voluminous or monster catalogue, which you have no doubt perused, has been compiled by a Monsieur Berard, or Berrat, author of the satirical journal entitled the "Can Cano," from notes furnished him by M. George. It is cleverly written; but it is easy to discover that he is a much better writer than a competent judge or connoisseur of pictures. However, George has fathered the catalogue, and the "Spectator," No. 866, February 1, 1845, gives him the credit of it; and perhaps it matters very little to the public who wrote the same. The prices I quote are Roman scudi (worth 4s. 3d.), to which add five per cent. charged on all purchases made. The fine landscape by Hobbema, No. 106 in catalogue, was purchased for the Marquis of Hertford, at 8000 scudi. This picture has been injudiciously overcleaned by M. George; is very freely painted, but not of the fine quality of M. Harman's 'Hobbema,' sold in London last year.—'The Dance of the Seasons,' by N. Poussin, No. 397, an inestimable production, 5970 scudi; also for the Marquis of Hertford.—No. 252. A fine and large 'Weenix,' sold for 1850 scudi, to M. George.—No. 512. Luini, 'The Virgin, Child, and St. John,' 4090 scudi; M. de Rothschild, of Naples.—No. 277. A cabinet gem by Jan Steen, 2010 scudi; M. de Rothschild.—No. 65. A lovely composition by Vandyck, 'The Virgin and Child,' bought by M. Artaria, for 3400 scudi, for England.—No. 356. Greuse, 'Le Miroir Casé,' a cabinet picture; after a very spirited competition between M. de Rothschild and the Marquis of Hertford, it was adjudged to the latter for 3360 scudi.—No. 161. Moucheron and A. V. Velde, 'Landscape,' 560 scudi; Warneck, of Paris.—No. 92. Hackaert and A. V. Velde, 'Landscape,' 610 scudi; Warneck of Paris.—No. 11. Berghem, 'A Winter Scene,' 1150 scudi; Warneck of Paris.—No. 398. N. Poussin, 'Holy Family,' 1700 scudi; M. George.—No. 54. Cuyp, 'River Scene,' 1700 scudi; M. George.—No. 223 and 224. Two Snyders, 1270 scudi; Mr. Williams.—No. 5. Backuysen, 'A Squall,' 1060 scudi; M. Tarral.—No. 800. G. Romano, 'Holy Family,' a copy from the Raffaele, in the Museo Borbonico at Naples, 1220 scudi; Prince Canino.—7th and 8th days, 2nd and 3rd of April. No. 132. Matton, 'An Interior,' 240 scudi.—No. 157. K. de Moor, 'A Garden Scene,' 590 scudi.—No. 4. Backuysen, 'A magnificent Marine, with Men-of-War,' 1890 scudi; Walsh, for England.—Nos. 554 and 555. Two 'Landscapes, with Scriptural Subjects,' 2210 scudi; M. George.—No. 191. Rembrandt, 'The Portrait of Juste Lipsius,' and No. 192. Do. of his Wife, 7855 scudi the pair.—9th and 10th days, 5th and 7th of April. Nos. 209 and 209. J. Ruysdael, a pair of pretty pictures, 'Waterfalls,' 2900 scudi; Harrington, for England.—No. 126. Metsu, 'The Crucifixion,' 1050 scudi; Duke of Bracciano.—No. 97. Dettelm, 'Still Life,' 340 scudi; W. Woodburn.—No. 687. Andrea Montegna, an extraordinary and fine specimen by this rare master, 2760 scudi; M. Artaria, for England.—No. 377. Lesueur, an excellent example, 1230 scudi.—11th, 12, and 13th days, 8th, 11th, and 13th of April. No. 660. Beato Angelico of Fiesole, 'The Last Judgment,' a fine and very curious specimen, innumerable figures, 3200 scudi; Prince of Canino.—No. 239. Terburg, 'An Interior, with four Figures,' fine composition, but has suffered by restoration, 2855 scudi; Delfit, of Rouen.—No. 111. Karel du Jardin, a little gem, representing 'A Charlatan Singing,' but without cattle or landscape, 2900 scudi; purchased for a northern cabinet.—Much dissatisfaction prevails at the very unfair way in which the sale is conducted. For example, there is M. George, who renders each day an estimate of the pictures to be sold—and he takes great care that none of the pictures be sold under his valuation. But, what is worse of all, Prince Canino attends the sale, and, as he knows who is bidding, he speculates up on it, and runs them up, on all the good pictures. This, I think you will agree with me, is unworthy of his station, and certainly not what would be done in England. There does not seem to be much liberal or honourable feeling entertained by these foreign princes. Again, the sale was announced to recommence on the 24th, and continue without interruption; but—would you believe it?—up to this day, already five days have elapsed, without sales—and only because M. George is either too idle or incompetent to proceed with it. If it goes on thus, the sale cannot be over before the middle or, perhaps, end of May, instead of the 1st, according to the catalogue and advertisements.

SALES TO COME.—We hail with pleasure the promise of better sales during the next month, and shall have to note the collections of Mr. Knott and Mr. P. Rainier, besides the sketches and studies of Sir A. W. Calcott, &c. The collection of Mr. Knott comes very opportune at this moment, after the deluge of rubbish we have already quoted: it is a transition of delight to view the beautiful specimens of modern Art here gathered by the most refined taste and consummate judgment. It comprises some of the choicest works of Stanfield, Roberts, Etty, Collins, and Calcott, and will help to convince the dubious, by the prices they bring, of the high merits of the English school. It will be our particular care to report this, and the other important sales of the forthcoming month, at some length in our next number.

REVIEWS.

CHROMATICS; OR, THE ANALOGY, HARMONY, AND PHILOSOPHY OF COLOURS. By GEORGE FIELD. A new edition, augmented. Published by BOGUE. As it is our purpose to refer to this work at greater length than we now have an opportunity of doing, we confine ourselves to an announcement of this new edition, and a few observations on the nature of the treatise, which has been rendered by the author more comprehensive and more extensively applicable to Art than before, in consequence of the flattering reception the work on its first appearance met with, and the estimation in which it has been held during a period of twenty-eight years,—for such is the time it has been before the world. As the science of which the work treats is addressed to the sense of vision, the author commences with the elementary principles of light, shade, and colour; then proceeds to develop their æsthetical relations, and finally their philosophical phenomena. It is certainly true that, without science, the artist can colour agreeably through an acquired feeling for the beautiful, but his practice is limited by the insufficiency of his principle; he cannot, therefore, become great without a knowledge of the laws of colour. In the German schools of the present day there is a professed contempt of what we deny by 'colour,' at the head of those who deny its value is Professor Overbeck; and though something of the same kind has crept into the French school, of which Ingres was its most powerful opponent, inasmuch that the advocates and opponents of colour were termed *Ingresistes* and *Coloristes*,—be that as it may, the charm of harmonious colour will survive all that can be urged against it.

THE LARK'S COUNTRY COMPANION. By MRS. LOUDON. With an Engraving on Steel and Illustrations on Wood. LONGMAN and Co., Publishers.

We assure our "country cousins" that this, of all modern publications connected with rural life, is not only the most useful but the most pleasing we have ever met with.

The bride of a manorial gentleman pours her miseries concerning the unpleasantness of country life into the ear of a truly faithful friend,—who evinces judgment, knowledge, and tact in her mode of remedying all her fair friend's complaints. The directions for improving the interior of a country house are not quite as much to our taste as those for beautifying it without; and we must differ from Mrs. Loudon in her recommendation to decorate the drawing-room with some of the (supposed?) old masters rather than evince her patriotism and good feeling by hanging there some of the immortalities of our own great men. This is the one single fault we have to find with the most charming of all lady's companions, filled as it is with all that is necessary to complete the comfort of country *ménage*, and render the husband's home too happy for the temptation of clubs (were they within his reach), or of hound or horn to wile him too often and too long from his lady's side.

The volume should find a place in the *trousseau* of every bride, whether she be or be not destined to a country life—for wisdom and goodness sanctify it for town or country.

LAYS AND LEGENDS. By Miss CAMILLA TOULMIN. J. How, Publisher.

This volume is of the drawing-room scrap-book family, though more varied in its illustrations than any we remember to have seen for a considerable time. Much taste is displayed in its decoration, and the "getting up" renders it worthy of a place in the most beautifully-furnished drawing-room.

Miss Toulmin has had to perform the difficult task of adapting both prose and poetry to the numerous engravings, and she has managed to construct a tale in which various episodes are introduced and rendered effective, not only to their particular purposes, but to the proper conduct of the whole story. This young lady's pen as it gains practice gains power, and we tender with our sincere respect our congratulations on her success in this and in other literary efforts. Her exertions are always made on behalf of those who need our sympathy and assistance, and her descriptions of society, and its motives, truthful and sincere. We should like to see her write an unfettered

book, where she would have scope to work out her own plan according to her own judgment.

The volume contains some "old familiar friends" in the way of engravings; but they are almost as good as new; better, indeed, we may say, for, in these degenerate days of annual prints, there would be no attempt to produce so much excellence. So many of the best are here collected as makes the volume really a treasure store.

ILLUMINATED ILLUSTRATIONS OF THE BIBLE. WM. SMITH, 113, Fleet-street.

The success which has attended the publication of the series of illuminated illustrations of Froissart by this publisher has induced him to embark in the present work. It consists of copies from manuscripts of all ages, contained in British and continental libraries, illustrative of Scripture. Many of these ancient book illustrations are of exceeding beauty, and come from the hands of the great men of their day. Cimabue, Giotto, Albert Durer, Julio Clovia, and others painted many of these exquisite miniatures, that, to use the quaint words of Shelton, were of sufficient beauty

"To make a man whole, had he been right sickly."

From being neglected by the mass of the public, and treasured only by antiquaries (who, by-the-by, are allowed the exclusive enjoyment of much that is rare and beautiful), the tide of popular taste seems to be on the turn, and so popular has the illuminated style of book illustration become, that we see it in all forms. We fear, however, that the gold and azure, the emerald and scarlet, have a great deal of weight in the matter. There is a little too much of this in the work before us: more artistic finish would be well bestowed. We have lately been looking at Monsieur Silvestre's magnificent work, "Paléographie Universelle," and it has spoiled our eye for mediocrity. Justice, however, must be done. The work before us is cheap, and to all who wish for a general idea of these ancient works will be acceptable. They do not equal the Froissart.

DECORATED WINDOWS: a Series of Illustrations of the Rise and Progress of Decorated Window Tracery in England. No. 1. VAN VOORST. We have here another architectural work from the same publisher who has given us so many on natural history. It follows out the plan of that devoted to church fonts, now concluded in an elegant volume of curious and beautiful specimens. The windows selected for this first number are in many instances very beautiful (Nantwich and Cottingham in particular); others are more calculated for simplicity of detail (as Billingborough and Croft); but all will be eminently useful to the architectural student. The subjects are selected, and the work edited, by Edmund Sharpe, M.A., architect, and each number (price, 2s. 6d.) will contain eight engravings on steel, with a page of explanatory letterpress; the size of the book is octavo. The object of this publication is to supply the want, long felt by those engaged in the study of ecclesiastical architecture, of some work expressly devoted to the illustration of the origin of tracery, its gradual development, and the perfection which it attained in the fourteenth century: a want which the present work promises ably to supply.

TO SUBSCRIBERS, &c.

We have elsewhere intimated our intention to issue on the 1st of June a double number of the ART-UNION; the two numbers will, however, be stitched together and charged as two—i. e., 2s. Our purpose is to devote one entire part to a Review of the Royal Academy; and we hope thus to be enabled to notice every picture of interest and merit. The other part we shall endeavour to render as varied as we can, and to enrich by several specimens of Art; among others we design to give a series of large woodcut copies of the leading pictures in the present Exhibition in Paris, and a lithographic print after the most popular of the French painters.

We shall probably introduce one of the examples of "Finden's Beauties of the Poets" (which we have arranged to do), provided the number of impressions we require can be got ready for us in time. If not, we shall accompany the part with some other interesting print.

Our subscribers may be assured that we shall use our best efforts to render our publication valuable in proportion to the support we receive; that support has been very considerably augmented during the present year; our labours and our expenditure shall be commensurate.

Communications for the Editor must be addressed to MESSRS. CHAPMAN AND HALL, ART-UNION Journal Office, 186, Strand, W.C.

THOMAS BOYS'S GRAPHIC UNION, 1845.—CONTINUED FROM PAGE 120.

left a hiatus in the works of WILKIE which is now happily filled up. It is one of his finest subjects, of a genuine English character, most beautifully portrayed, and true to the life—one of the most favourite of all his works. It is a perfect delineation of a scene which, while it would by no means discourage festivity, would at the same time point a moral to avoid excess.

No good collection of Engravings can be complete without the above; and for Proofs early application is requisite, as the number is limited.

•• The finished Engraving of this Plate will not be ready till after Midsummer. The Etching may now be seen. The first orders received will have the first Impressions.

Subscribers taking the whole of the above three Engravings at once are entitled to purchase them on the undermentioned terms, viz:—

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THE LAST APPEAL.

From the Original Picture by FRANK STONE, Esq. Beautifully engraved in Mezzotint by SAMUEL BELLIN. Size, 21 in. by 36 in. high.

In point of size, this Engraving exactly ranges with the celebrated Engraving of 'The Heart's Misgivings,' by the same Artists; in subject it is redolent of the most touching pathos: tossed from side to side by all his previous hopes and fears, excited at one time by what he would fain deem encouragement, and again depressed by some little incident equally indecisive on the other, he is at last wound up to the highest pitch of feeling by the idea of some rival in his path, and resolves to make one strong and "Last Appeal" to the object of his affections; he meets her at a well-known spot, and urges, with all the fervour of his heart, the constancy and truth of his love: the result must be judged by what is here shown; when the Artist is pleased to let us further into the secret, it shall be communicated.

•• The finished Engraving of this Plate will not be ready till after Midsummer. The Etching is on View. The first orders received will have the first Impressions.

DOCTOR JOHNSON RESCUING OLIVER GOLDSMITH FROM HIS LANDLADY.

From the Original Picture by E. M. WARD. Beautifully engraved in Mezzotint by SAMUEL BELLIN. Size, 21 in. by 35 in. long.

This is a sterling English picture, bringing us back to those days of our literary history when that galaxy of talent shone forth, of which the two celebrated men here portrayed were two of the brightest stars; and while it lets us into some of the "Calamities of Authors," it also exhibits to us the kindness and fellow-feeling very commonly induced by these untoward circumstances. The words of the biographer of the great Colossus of literature, as extracted below, furnish a graphic description of the incident, which the painter has here as graphically delineated by his pencil. He has given us all the sober judgment belonging to the learned Doctor, and all the impetuous and perturbed anxiety of Goldsmith; neither is the cool imperiousness of the Landlady, with the Baliffs at her elbow, waiting her bidding, forgotten; and the curiosity usually prevalent upon such occasions is well shown by the sly peep of the Chambermaid. The incident is thus described by Boswell:—

"I received one morning a message from poor Goldsmith that he was in great distress, and begging that I would come to him as soon as possible. I sent him a guinea, and promised to come to him directly. I accordingly went to him as soon as I was dressed, and found that his landlady had arrested him for his rent, at which he was in a violent passion. I perceived that he had already changed my guinea, and had got a bottle of Madeira and a glass before him. I put the cork into the bottle and desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me that he had a novel ready for the press, which he produced to me. I looked into it and saw its merit, told the landlady I should soon return, and having gone to a bookseller, sold it for £80. It was 'The Vicar of Wakefield.'—Boswell's Life of Johnson.

THE POOR TEACHER.

From the Original Picture by RICHARD REDGRAVE, Esq., A.R.A., beautifully engraved in Mezzotint by WILLIAM GILLIE.

The weary labour of the day is past, and the Poor Teacher is seated in her loneliness, surrounded by all the material of her toil; and though her task is o'er, still the oppression of her feelings is too strong to be overcome, till she finds some relief in giving vent to her tears. Her duties she fulfils with persevering assiduity from day to day, often too much for her strength, but still faithfully and unceasingly pursued; her labours too often unappreciated, and too often unrewarded, the value of her services too much overlooked, and the responsibility of her onerous cares felt mostly by herself. Such is the lot of some, whose almost only joy is the consciousness of having striven to fulfil the duty appointed for them; but let us hope that this hard lot is more the exception than the rule, and that the value of such a "Poor Teacher" as is here represented may be henceforth, if not already, valued as she ought to be, and that the sympathy of those under whom they spend their strength may be aroused to a more generous consideration of the highly important trust which is committed to the "Poor Teacher," and a corresponding kindness be evinced towards their very often unprotected state.

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